

THE LION KING

Musical Numbers

1. Circle of Life
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- 3A. Rafiki Paints Simba
4. Grasslands
- 4A. Circle Underscore
5. The Morning Report
- 5A. Scar's Cave
6. Lioness Chant
- 6A. Busa Underscore
7. I Just Can't Wait to Be King
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- 9A. Before "They Live In You"
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12. Stampede - Part 1
13. Stampede - Part 2
14. Eulogy
- 14A. Rafiki Mourns
15. Bowling for Buzzards
16. Hakuna Matata

17. One By One
- 17A. Bleak Clusters
18. The Madness of King Scar
19. Shadowland
- 19A. Weem-a-wep
20. Waterfall
21. Under the Stars
22. Endless Night
- 22A. Endless Night Tag
23. Nala Chases Pumbaa
- 23A. Nala/Simba Reunion
24. Can You Feel The Love Tonight
- 24A. Pool Reveal
25. He Lives In You
- 25A. He Lives In You Playoff
26. Transition to Final Scene
27. Finale - Part 1
- 27A. Finale - Part 2

PIANO / VOCAL / CONDUCTOR

-1-

THE LION KING

NO. 1

CIRCLE OF LIFE

[Rev. 8/26/99]



Ad lib.

RAFIKI:

Measures 1-4 of Rafiki's vocal part. The melody is in G major, 4/4 time. Measure 1 has a forte (f) dynamic. Measure 4 includes a piano part for Soprano/Alto (S/A) and Tenor/Bass (T/B) voices, both marked forte (f). The lyrics are: Nan ts'n - go - nya ma ba - ki - thi ba - ba. Measure 4 also includes the lyrics: Si - thi.

f Nan ts'n - go - nya ma ba - ki - thi ba - ba

S/A: *f* Si - thi

T/B: *f*

Measures 5-8 of Rafiki's vocal part. Measure 5 has a forte (f) dynamic. Measure 6 includes a piano part for Keyboard 1 (Kbd 1) only if necessary. Measure 8 includes a piano part for Soprano/Alto (S/A) and Tenor/Bass (T/B) voices, both marked forte (f). The lyrics are: -ya le - la. Measure 6 also includes the lyrics: Ngo-nya-ma, Neng - w'e-bo. Measure 7 includes the lyrics: Ma babo hi ngo - nya-ma ba ba. Measure 8 includes the lyrics: hu ngo-nya-ma. Measure 9 includes the lyrics: Ngo-nya - ma.

f -ya le - la

LEBO:

Ngo-nya-ma, Neng - w'e-bo Ma babo hi ngo - nya-ma ba ba

hu ngo-nya-ma

Ngo-nya - ma

Kbd 1 only (if necessary)

First system of the musical score. It includes a vocal line for RAFIKI and a piano accompaniment. The vocal line starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The lyrics are: "Nan ts'n - go - nya ma ba ki - thi ba - bo - oh". There is a dynamic marking of *f* (forte) at the beginning. The piano accompaniment consists of two staves (treble and bass clef) with chords and some melodic lines. A second vocal part, LEBO, enters with the lyrics "the tha ba bo" and a dynamic marking of *f*. The piano accompaniment continues with chords and some melodic lines.

Second system of the musical score. It includes vocal parts for K, L, M, and N, and a piano accompaniment. The vocal line starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The lyrics are: "o-yehn ha la la". There is a dynamic marking of *f* (forte) at the beginning. The piano accompaniment consists of two staves (treble and bass clef) with chords and some melodic lines. A second vocal part, FACA, enters with the lyrics "Hoi ngo-nya-ma Ngo-nya-ma Neng - w'e-bo Haa khu - za-ni bo bhek'i-ya ga-l". The piano accompaniment continues with chords and some melodic lines.

First system of the musical score. It includes a vocal line for Rafiki, a piano accompaniment, and a vocal line for Lebo. The key signature has two sharps (F# and C#), and the time signature is 4/4. The vocal line for Rafiki starts with a fermata on a whole note, followed by a melodic line. The piano accompaniment consists of chords and moving lines. The vocal line for Lebo enters with a fermata on a whole note.

Nan ————— ts'n - go - nya ————— ma ba - ki ————— thi ba-bo. —————

LEBO:

ha ————— Hi-ba bo —————

Si - thi

Second system of the musical score. It continues the vocal and piano parts from the first system. The vocal line for Rafiki has a fermata on a whole note, followed by a melodic line. The piano accompaniment continues with chords and moving lines. The vocal line for Lebo enters with a fermata on a whole note.

— hi - ya ————— hi ————— ya la la ————— hoi yo ————— si - zo ngo ————— ba - ba - ba - hi

Hoi ngo - nya - ma —————

hu ngo - nya - ma ngo - nya - ma ngo - nya - ma

Piano / Vocal / Conductor
RAFIKI & LEBU:

-5-

[Rev. 12/9/99]

Circle of Life

RAFIKI:

1 Conducted

hi-ya-ya si-zo ngo ba-ay I-ngo-nya-ma neng - we na-ma ba-la I-ngo-n

ngo-nya-ma ngo-nya-ma

LEBO:

Engon yamah

I-ngo-nya-ma neng - we na-ma ba-la I-ngo-nya-ma neng - we na-ma ba-la

ma E na-ma ba-la-bab' oh

mf

I-ngo-nya-ma neng - we na-ma ba-la I-ngo-nya-ma neng - we na-ma ba-la

mf

Brass

- orch

Marimba

I - ngo-nya-ma neng - w'e na-ma ba - la I - ngo-nya-ma neng - w'e na-ma ba - la

ngo-nya-ma-bab' E-na-ma-ba - la

FACA:

Tha-na

I - ngo-nya-ma neng - w'e na-ma ba - la I - ngo-nya-ma neng - w'e na-ma ba - la

(sim.)

6 7

I-ngo-nya-ma neng - w'e na-ma ba-la I-ngo-nya-ma neng - w'e na-ma ba-la

Tha-na - na - na-na-na Tha-na - na - na-na-na

na-na - na-na-na Tha-na - na-na - na-na-na Tha-na

I-ngo-nya-ma neng - w'e na-ma ba-la I-ngo-nya-ma neng - w'e na-ma ba-la

Tr: Tr:

Horn

The musical score is for a vocal and piano arrangement of 'Circle of Life'. It features five systems of staves. The first system has two vocal staves (Soprano and Alto) and a piano accompaniment. The second system continues the vocal parts with lyrics. The third system includes a Horn part. The fourth system shows the vocal parts and piano accompaniment. The fifth system is the piano accompaniment. The score is in G major (one sharp) and 4/4 time. The lyrics are in Swahili and English. The page number is -7- and the revision date is 6/1/99.

8 9

I-ngo-nya-ma neng - w'e na-ma ba-la I-ngo-nya-ma neng - w'e na-ma ba-la

Tha-na-na-na-na Tha-na-na-na-na

na-na-na-na-na Tha-na-na-na Tha-na-na-na-na

I-ngo-nya-ma neng - w'e na-ma ba-la I-ngo-nya-ma neng - w'e na-ma ba-la

A1: A2:

9A 9B

I - ngo - nya - ma neng - we na - ma ba - la I - ngo - nya - ma neng - we na - ma ba - la
(LEBO & FACA continue African ad lib thru bar 9D)

I - ngo - nya - ma neng - we na - ma ba - la I - ngo - nya - ma neng - we na - ma ba - la

9C 9D

RAFIKI:

mp From t

I - ngo - nya - ma neng - we na - ma ba - la I - ngo - nya - ma neng - we na - ma ba - la

A2: A1:

I - ngo - nya - ma neng - we na - ma ba - la I - ngo - nya - ma neng - we na - ma ba - la

10

day we ar - rive on this plan et and

p

I - ngo - nya - ma neng - w'e na - ma ba - la I - ngo - nya - ma neng - w'e na - ma ba - la

p

p D Em⁷/D

12 13

blink - ing step in - to the sun, there is

I - ngo - nya - ma neng - w'e na - ma ba - la I - ngo - nya - ma neng - w'e na - ma ba - la

A⁷/C_♯ D

more to see than can ev - er be seen, more

I - ngo - nya - ma neng - w'e na - ma ba - la I - ngo - nya - ma neng - w'e na - ma ba - la

Bm Em⁷

do than can ev - er be done. Mm There

I - ngo - nya - ma neng - w'e na - ma ba - la I - ngo - nya - ma neng - w'e na - ma ba - la

C A⁷ sus⁴ A⁷

18 far too much to take in here, more to

I-ngo-nya - ma neng - w'e na-ma ba - la I-ngo-nya - ma neng - w'e na-ma ba - la

Stgs D Em^7/D

20 find than can ev - er be found. But the

I-ngo-nya - ma neng - w'e na-ma ba - la I-ngo-nya - ma neng - w'e na-ma ba - la

$\text{A}^7/\text{C}\sharp$ D

22 *cresc.* 23

sun roll - ing high through the sap - phire sky keeps great and

I - ngo - nya - ma neng - w'e na - ma ba - la I - ngo - nya - ma neng - w'e na - ma ba - la

cresc. Bm Em⁷

24 25

small on the end - less round. It's the cir - cle

I - ngo - nya - ma neng - w'e na - ma ba - la I - ngo - nya - ma neng - w'e na - ma ba - la

cresc. C A⁷ sus⁴ A⁷

25 *f* 27

life S, A, T (soli): and it moves us all.

f

Ba-le-k'in-gon-ya-m'iya ga le

f I-ngo-nya - ma neng - w'e w'e ma I-ngo-nya - ma neng - w'e w'e ma

f I-ngo-nya - ma neng - w'e na - ma ba - la I-ngo-nya - ma neng - w'e na - ma ba - la

f D

25 29

through des - pair and

I - ngo - nya - ma neng - w'e w'e ma I - ngo - nya - ma neng - w'e w'e ma

I - ngo - nya - ma neng - w'e na - ma ba - la I - ngo - nya - ma neng - w'e na - ma ba - la

C/D

30 31

hope through faith and

I - ngo - nya - ma neng - w'e w'e ma I - ngo - nya - ma neng - w'e w'e ma

I - ngo - nya - ma neng - w'e na - ma ba - la I - ngo - nya - ma neng - w'e na - ma ba - la

G C/G G

32 love, till we find our

I-ngo-nya - ma neng - w'e w'e ma I-ngo-nya - ma neng - w'e w'e ma

I-ngo-nya - ma neng - w'e na - ma ba - la I-ngo-nya - ma neng - w'e na - ma ba - la

Asus⁴ A

34 place on the path un - wind

I-ngo-nya - ma neng - w'e w'e ma I-ngo-nya - ma neng - w'e w'e ma

I-ngo-nya - ma neng - w'e na - ma ba - la I-ngo-nya - ma neng - w'e na - ma ba - la

D/F² B

ing in the

I-ngo-nya - ma neng - w'e w'e ma I-ngo-nya - ma neng - w'e w'e ma

I-ngo-nya - ma neng - w'e na - ma ba - la I-ngo-nya - ma neng - w'e na - ma ba - la

Em Gm/B \flat

ci - cle, the ci - cle

I-ngo-nya - ma neng - w'e w'e ma I-ngo-nya - ma neng - w'e w'e ma

I-ngo-nya - ma neng - w'e na - ma ba - la I-ngo-nya - ma neng - w'e na - ma ba - la

D/A Asus⁴ A

40 41

of life.

I-ngo-nya-ma neng - w'e na-ma ba-la I-ngo-nya-ma neng - w'e na-ma ba-la

Pan Flute

G/D D

Detailed description: This is a musical score for the song 'Circle of Life'. It includes staves for Piano/Vocal/Conductor, Piano, and Pan Flute. The score is divided into two systems, numbered 40 and 41. The lyrics 'of life.' and 'I-ngo-nya-ma neng - w'e na-ma ba-la' are written under the piano and vocal lines. The piano part includes chords G/D and D. The Pan Flute part has a single note marked with a fermata.

42 *p* 43

I - ngo - nya - ma neng - w'e na - ma ba - la I - ngo - nya - ma neng - w'e na - ma ba - la

p

44 45

I - ngo - nya - ma neng - w'e na - ma ba - la I - ngo - nya - ma neng - w'e na - ma ba - la

The musical score is written for Piano, Vocal, and Conductor. It consists of two systems of music. Each system has four staves: two for the piano (treble and bass clef) and two for the vocal (treble and bass clef). The piano part features a rhythmic melody with eighth and sixteenth notes, often beamed together. The vocal part has a more melodic line with some sustained notes. The lyrics are written below the vocal staves. The first system covers measures 42 and 43, and the second system covers measures 44 and 45. The tempo/mood is marked 'p' (piano). The key signature has one sharp (F#), and the time signature is 4/4.

The musical score is written for Piano, Vocal, and Conductor. It consists of two systems, each with three staves. The top staff is for the Vocal line, the middle for the Piano, and the bottom for the Conductor. The key signature is one sharp (F#) and the time signature is 2/4. The lyrics are "I - ngo - nya - ma neng - w'e na - ma ba - la".

System 1 (Measures 46-47):

- Measure 46:** The vocal line has a half note G4, a half note A4, and a half note B4. The piano accompaniment has a half note G3, a half note A3, and a half note B3. The conductor's staff has a half note G3, a half note A3, and a half note B3.
- Measure 47:** The vocal line has a half note C5, a half note B4, and a half note A4. The piano accompaniment has a half note C4, a half note B3, and a half note A3. The conductor's staff has a half note C4, a half note B3, and a half note A3.

System 2 (Measures 48-49):

- Measure 48:** The vocal line has a half note G4, a half note A4, and a half note B4. The piano accompaniment has a half note G3, a half note A3, and a half note B3. The conductor's staff has a half note G3, a half note A3, and a half note B3.
- Measure 49:** The vocal line has a half note C5, a half note B4, and a half note A4. The piano accompaniment has a half note C4, a half note B3, and a half note A3. The conductor's staff has a half note C4, a half note B3, and a half note A3.

50 51

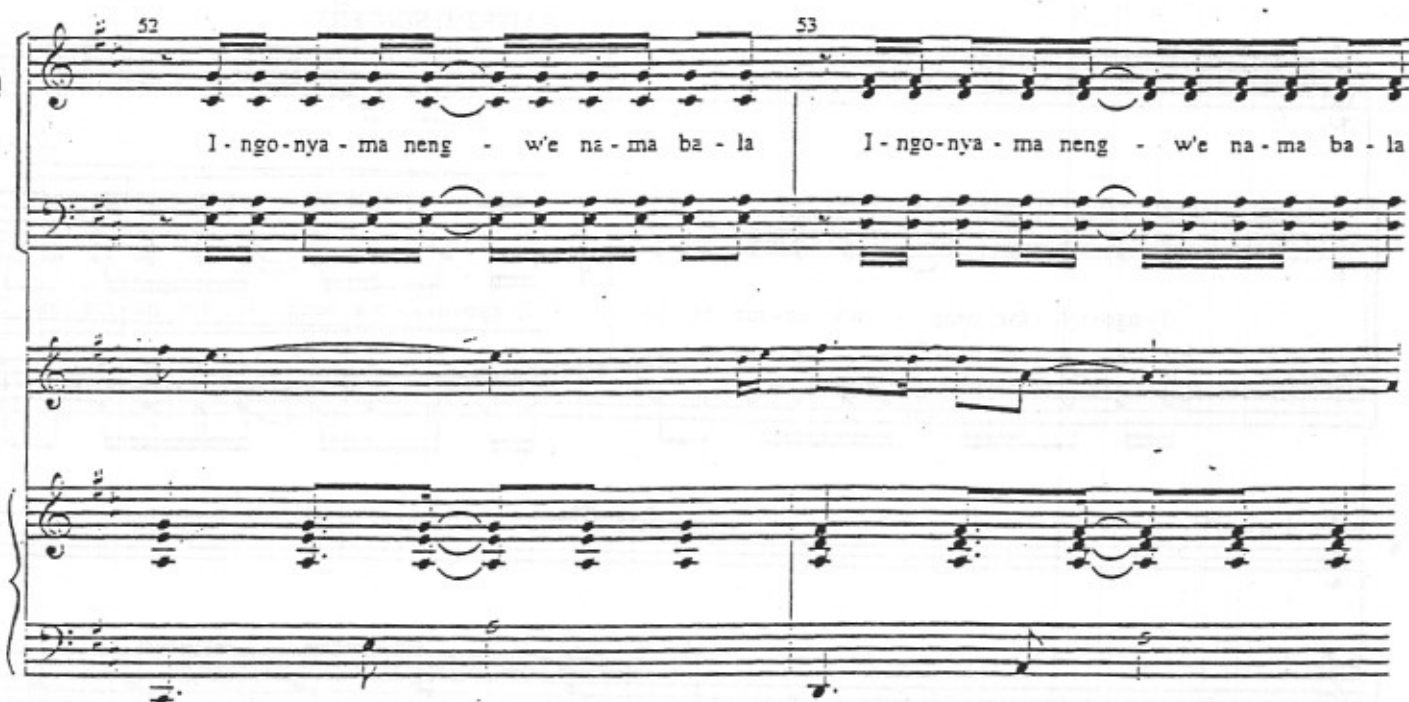
I - ngo - nya - ma neng - w'e na - ma ba - la I - ngo - nya - ma neng - w'e na - ma ba - la

(+ Strings)



52 53

I - ngo - nya - ma neng - w'e na - ma ba - la I - ngo - nya - ma neng - w'e na - ma ba - la



54 55

I - ngo - nya - ma neng - w'e na - ma ba - la I - ngo - nya - ma neng - w'e na - ma ba - la

+ Brass
cresc.

RAFIKI & SINGERS:

56 57

f It's the cir - cle of

I - ngo - nya - ma neng - w'e na - ma ba - la I - ngo - nya - ma neng - w'e na - ma ba - la

58

59

life

and it moves us all—

Ba-le - k'in-gon-ya-m'i yaga le (I')

I-ngo-nya - ma neng - w'e-w'e-ma

I-ngo-nya - ma neng - w'e-w'e-ma

I-ngo-nya - ma neng - w'e na-ma ba-la

I-ngo-nya - ma neng - w'e na-ma ba-la

Strings

Brass

(etc.)

f

D

60

61

through des-pair and—

I-ngo-nya - ma neng - w'e-w'e-ma

I-ngo-nya - ma neng - w'e-w'e-ma

I-ngo-nya - ma neng - w'e na-ma ba-la

I-ngo-nya - ma neng - w'e na-ma ba-la

C/D

hope through faith and

I-ngo-nya - ma neng - w'e-w'e-ma I-ngo-nya - ma neng - w'e-w'e-ma

I-ngo-nya - ma neng - w'e na - ma ba - la I-ngo-nya - ma neng - w'e na - ma ba - la

love, till we find our

I-ngo-nya - ma neng - w'e-w'e-ma I-ngo-nya - ma neng - w'e-w'e-ma

I-ngo-nya - ma neng - w'e na - ma ba - la I-ngo-nya - ma neng - w'e na - ma ba - la

Asus⁴ A

66 place on the path un - wind

67

I - ngo - nya - ma neng - w'e - w'e - ma I - ngo - nya - ma neng - w'e - w'e - ma

I - ngo - nya - ma neng - w'e na - ma ba - la I - ngo - nya - ma neng - w'e na - ma ba - la

68 ing in the

69

I - ngo - nya - ma neng - w'e - w'e - ma I - ngo - nya - ma neng - w'e - w'e - ma

I - ngo - nya - ma neng - w'e na - ma ba - la I - ngo - nya - ma neng - w'e na - ma ba - la

ff F D/F# D

Gm Bbm/Db

70 1

cir - cle. the cir - cle of

I - ngo-nya - ma neng - w'e-w'e-ma I - ngo-nya - ma neng - w'e-w'e-ma

I - ngo-nya - ma neng - w'e na-ma ba - la I - ngo-nya - ma neng - w'e na-ma ba - la

72

life.

I - ngo-nya - ma neng - w'e na-ma ba - la I - ngo-nya - ma

Kod 2 (Door Slam)

Bass Drum

Chord symbols: F/C, C, B \flat /F, F, sfz

PIANO / VOCAL / CONDUCTOR

THE LION KING

NO. 2

MOUSE MUSIC /
SCAR UNDERSCORE

[Rev. 6/1/99]

Moderato

Shaker ad-lib (w/stage)

1 Shaker ad-lib (w/stage)

2 Vns (pizz)

p Gtr

Repeat Ad Lib-Cut On Cue

(SCAR
spears
mouse)SCAR:
"Life's not
fair, is it?"

3 + Gyl figures

4 Repeat Ad Lib-Cut On Cue

5 Crash cym roll (Drums)

Slow and languid

6

7

8

9

p

Gtr

10

11

12

13

(Gtr)

PIANO / VOCAL / CONDUCTOR

THE LION KING

NO. 3

PRIDELANDS

[Rev. 4/7/98]

CUE: ZAZU: "Whenever he gets dirty you can take him out and beat him. Ha ha ha ha ..."

Musical score for measures 1-4. The top staff is for Ethn. Flute and the bottom staff is for Gt. Horn. The tempo is marked *mp*. A slur covers measures 1 through 4. Measure numbers 1, 2, 3, and 4 are indicated above the staff.

Musical score for measures 5-8. The top staff continues the Ethn. Flute part and the bottom staff continues the Gt. Horn part. A slur covers measures 5 through 8. Measure numbers 5, 6, 7, and 8 are indicated above the staff. The tempo marking *Poco Rit.* appears above measure 8.

PIANO / VOCAL / CONDUCTOR

THE LION KING

NO. 3A RAFIKI PAINTS SIMBA

[Rev. 6/1/99]

CUE: RAFIKI: "... Do you understand?" (*Turns upstage*)

Slow

Kbd 1 [Harp]

Musical score for the first system, measures 1-2. The score is in 4/4 time and features three staves. The top staff is for Kbd 1 [Harp], the middle for Kbd 2 [Vox], and the bottom for Kbd 2 [Vox]. The tempo is marked 'Slow'. The key signature has one flat (Bb). The first staff has a treble clef and a key signature change to two flats (Bb, Eb) at measure 2. The second and third staves are grand staves with treble and bass clefs. The first staff has a treble clef and a key signature change to two flats (Bb, Eb) at measure 2. The second and third staves are grand staves with treble and bass clefs. The first staff has a treble clef and a key signature change to two flats (Bb, Eb) at measure 2. The second and third staves are grand staves with treble and bass clefs.

Kbd 1 [Harp-5vb]

Musical score for the second system, measures 3-8. The score is in 4/4 time and features three staves. The top staff is for Kbd 1 [Harp-5vb], the middle for Wood Flute, and the bottom for Kbd 2 [Vox]. The tempo is marked 'Slow'. The key signature has one flat (Bb). The first staff has a treble clef and a key signature change to two flats (Bb, Eb) at measure 2. The second and third staves are grand staves with treble and bass clefs. The first staff has a treble clef and a key signature change to two flats (Bb, Eb) at measure 2. The second and third staves are grand staves with treble and bass clefs. The first staff has a treble clef and a key signature change to two flats (Bb, Eb) at measure 2. The second and third staves are grand staves with treble and bass clefs.

ATTACCA

NO. 4

GRASSLANDS

[Rev. 6/1/99]

CUE: RAFIKI: "... Simba!"

3x

BASS: (Last x only)

Zum zur.

Flute (1st x only)

3rd x + perc.

Kbd 2

Mba 1, Kbd 3, Gtr [Kalimba], Berimbau

Kbd 1, Mba 2

(3rd x only)

(enter 2nd)

3x

SOP/ALTO:

Ma-ma ye ma-ma ye ma-ma ye— ma-ma ye

TENOR:

Ma-ma ye ma-ma ye ma-ma ye— ma-ma ye

(BS:)

zum zum zum zum Zum zur.

* 3x

5A (SOP.:)

6A

7A

8A

Wo - za mfan oh - wo - za

Wo - za mfan - a oh - wo - za

(S/A:)

Ma - ma ye

ma - ma ye

ma - ma ye

ma - ma ye

(T:)

Ma - ma ye

ma - ma ye

ma - ma ye

ma - ma ye

(B:)

zum

zum

zum

zum

Zum zum

* NOTE: In the orchestra score and pit parts bars 5A through 5C do not exist as separate measures. They are incorporated into repeats of bars 5 through 8.

(SOP.:) 5B 6B 7B 8B

Wo - za mfan oh— wo - za Wo - za mfan-a oh— wo - za

(S/A.:)

Ma-ma ye ma-ma ye ma-ma ye— ma-ma ye

(TEN.:)

Wo-za wo-za mfan-a mfan-a wo

(T.:)

Ma-ma ye ma-ma ye ma-ma ye— ma-ma ye

(BARI:)

zum zum zum zum Zum zi

(BS.:)

zum zum zum zum Zum

(SOP.:) 5C 6C 7C 8C

Wo - za mfan oh - wo - za Wo - za mfan-a oh - wo - za

(S/A.:) Ma-ma ye ma-ma ye ma-ma ye ma-ma ye

(TEN.:) la Wo-za wo-za mfan-a mfan-a wo-za

(T.:) Ma-ma ye ma-ma ye ma-ma ye ma-ma ye

(BARI.:) zum Wo-za wo-za mfan-a mfan-a wo-za

(BS.:) zum zum zum zum Zum zum

9. (SOP. :) 10 11 12

Wo - za mfan oh- wo - za Wo-za mfan-a oh- wo - za ma-ma ye

(S/A. :)

Ma-ma ye ma-ma ye Wo-za mfan-a oh wo - za ma-ma ye

(TEN. :)

la Wo-za wo-za (TENOR SOLI :)

Wo-za mfan-a oh wo - za ma-ma ye

(T. :)

Ma-ma ye ma-ma ye Wo-za mfan-a oh wo - za ma-ma ye

(BARI. :)

la Wo-za wo-za Wo-za mfan-a oh wo - za ma-ma

(BS. :)

zum zum Wo-za mfan-a oh wo - za ma-ma ye

+ Kbd 2 [Harp]

SOP/ALTO:

13 Bu-sa le li-zwe-bo 14 Bu-sa le li-zwe-bo 15 Bu-sa le li-zwe-bo 16 Bu-sa lom-hla-ba

TENOR:

Bu-sa le li-zwe-bo Bu-sa le li-zwe-bo Bu-sa le li-zwe-bo Bu-sa lom-hla-ba

BARI/BASS:

um He um He um Bu-sa lom-hla-ba He

sim.

(S/A:)

* 13A Bu-sango-tha-ndo-bo 14A Bu-sa ngo-tha-ndo-bo 15A Bu-sa ngo-tha-ndo-bo 16A Bu-sa lom-hla-ba

(T:)

Bu-sa ngo-tha-ndo-bo Bu-sa ngo-tha-ndo-bo Bu-sa ngo-tha-ndo-bo Bu-sa lom-hla-ba

(BS:)

um He um He um Bu-sa lom-hla-ba He

* NOTE: In the orchestra score and pit parts bars 13A through 16B do not exist as separate measures. They are incorporated into repeats of bars 13 through 16.

(S/A:) 13B 14B 15B 16B 17

Bu-sa le li-zwe-bo Bu-sa le li-zwe-bo Bu-sa le li-zwe-bo Bu-sa lom-hla-ba

(T:) Bu-sa le li-zwe-bo Bu-sa le li-zwe-bo Bu-sa le li-zwe-bo Bu-sa lom-hla-ba

(BARI/BS:) um He um He um Bu-sa lom-hla-ba He um Hem

Shakers

(S/A:) 18 19 20 21 22 23 24

He um Hem He um Hem He um Hem He um He

(T:) He um Hem He um Hem He um Hem He um He

(BARI/BS:) um Hem ya oh Ha He um Hem He um Hem He um Hem ya oh Ha He um Hem

NO. 4A CIRCLE UNDERSCORE

[Rev. 6/1/99]

CUE: MUFASA: "Look, Simba ..." (in clear)

Slowly

Flute

1 2 3 4

p

Guitar

Sigs. Kbd 3

5 6 7 8

Vln, Vla (Gtr cont. sim)

Fl. Cl

mp

Celli

9 10 11 12

Violin

Kbd 2 [*mf*]

Hrn, Vla, Vt

13 14 15 16

Guitar

mp

17

18 19 20 WOMEN:
MEN: Oo—
Oo—
Gr. Vin. Vla. Vc

Kbds 1&3, Bs

21 22 23 24 —Pan Fl Br
Oo— Zo—
Oo— Zo—

Kbd 2 [Harp]

25 26 27 28
bu - sa le li - hi - zwe — Le - li - zwe - i zwe
bu - sa - le li - hi - zwe — Le - li - zwe

Kbd 1 [TLK Graveyard]

29 *Vin. sul E*

30 31 32

Log Drum

Kod 2 [TLK Graveyard]

+ Pop Boxes (ad lib) *pp mp pp*

Bs Pan Fl *p mp p*

Hr. Vc

Kod 1 [TLK Graveyard]

32 32B 32C

33 34 35

I-ngo-nya-ma neng-w'e na-ma ba-la I-ngo-nya-ma neng-w'e na-ma ba-la I-ngo-nya-ma neng-w'e na-ma ba

+Percussion

Flute

Drums etc.

Strings *p*

The musical score is written for Piano, Vocal, and Conductor. It consists of three systems of staves. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The lyrics are written below the vocal line.

Measure 36: I - ngo - nya - ma - neng - w'e na - ma ba - la

Measure 37: I - ngo - nya - ma - neng - w'e na - ma ba - la

Measure 38: I - ngo - nya - ma - neng - w'e na - ma ba - la

Measure 39: I - ngo - nya - ma - neng - w'e na - ma ba - la

Measure 40: I - ngo - nya - ma - neng - w'e na - ma ba - la

Measure 41: I - ngo - nya - ma - neng - w'e na - ma ba - la

Measure 42: I - ngo - nya - ma - neng - w'e na - ma ba - la

Measure 43: I - ngo - nya - ma - neng - w'e na - ma ba - la

Measures 44-46: Vocal melody with lyrics "I - ngo - nya - ma neng - w'e na - ma ba - la". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady eighth-note bass line in the left hand.

Measures 47-48: Continuation of the vocal melody and piano accompaniment. Measure 48 includes a *pp* dynamic marking and a "Virus" annotation with a wavy line.

Measures 49-50: Horn part (marked *mf*) and piano accompaniment (marked *mp*). The horn plays a melodic line with a crescendo, while the piano accompaniment provides harmonic support with sustained chords and moving lines.

NO. 5 THE MORNING REPORT

[Rev. 8/26/99]

CUE: MUFASA: "Fire away!"

Recitative

ZAZU:

mp It's an hon-or and a priv-lege, a du-ty I per-form with due sense of de-cor-um and w-

Brass, Stgs *f* Brass

pride. With de-fer-ence and great res-pect ve-ry much the norm Plus a

+ WWs

MUFASA:
"Yes, Zazu"

hint of sy-co-phan-ey on the side. To lay be-fore my ru-ler all the

Violin solo

- Piano

MUFASA: "Yes, yes,
Zazu, get on with it!"

facts a-bout his realm To fill him in on all the beast-ly news In

MUFASA: "Zazu!
The morning report

Presto

or-der that his ma-jes-ty stands stur-dy at the helm A-ware of all the fau-na's lat-est views.

Strings pizz.

ZAZU: "Yes sire
(business)
the morning report

16

Allegro a la Gilbert & Sullivan

17

18 ZAZU:

mf Chimps are go-ing ape, gir-afes r

Kodl [Accordion]

mf *sim.*

19 20 21

main a-bove it all, E - le-phants re-mem-ber but just what I can't re-call,

A^b D^b

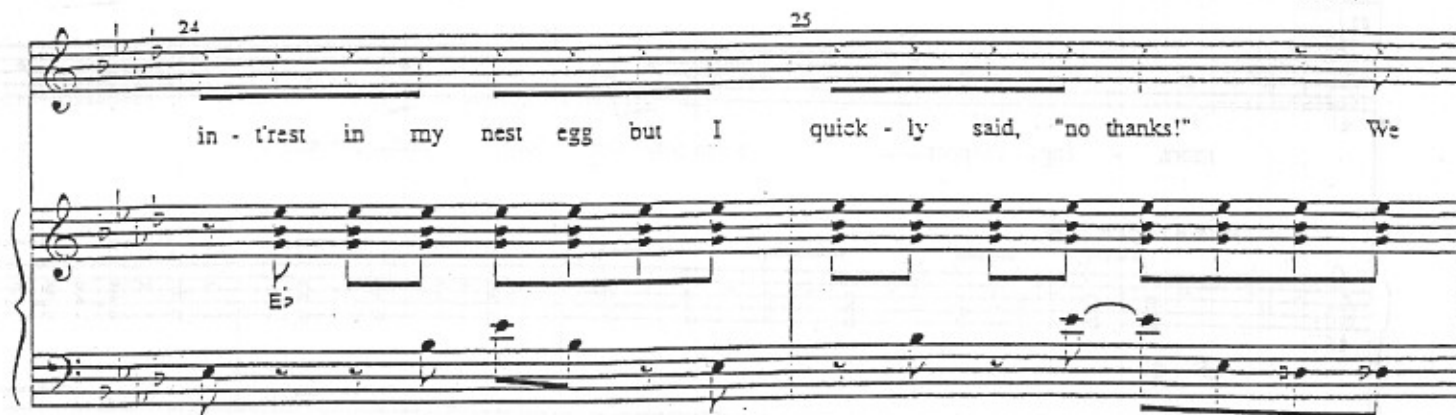
22 23

Croc - o - diles are snap - ping up fresh of - fers from the banks, Sh

B^b

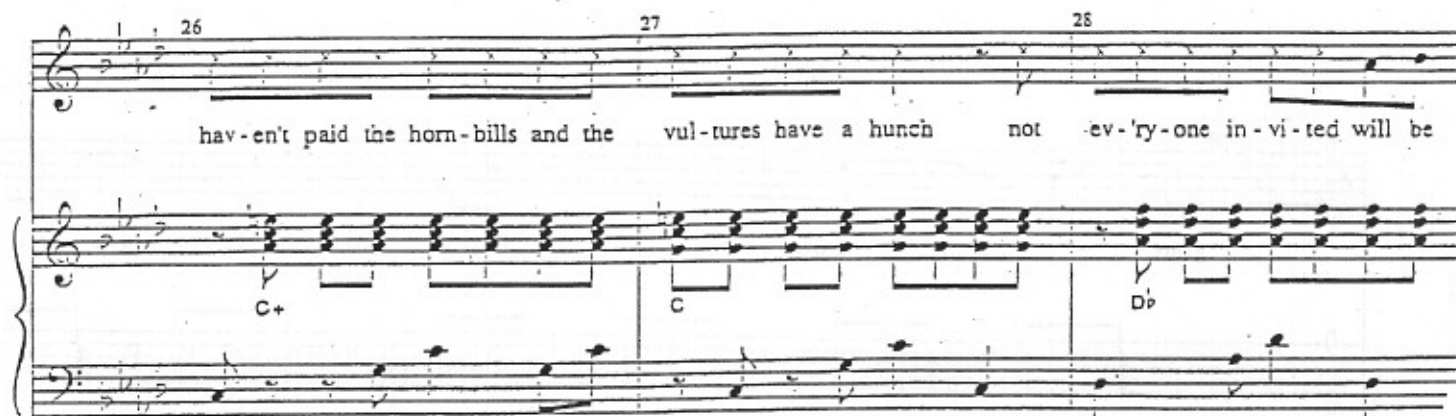
24 25

in - trest in my nest egg but I quick - ly said, "no thanks!" We



26 27 28

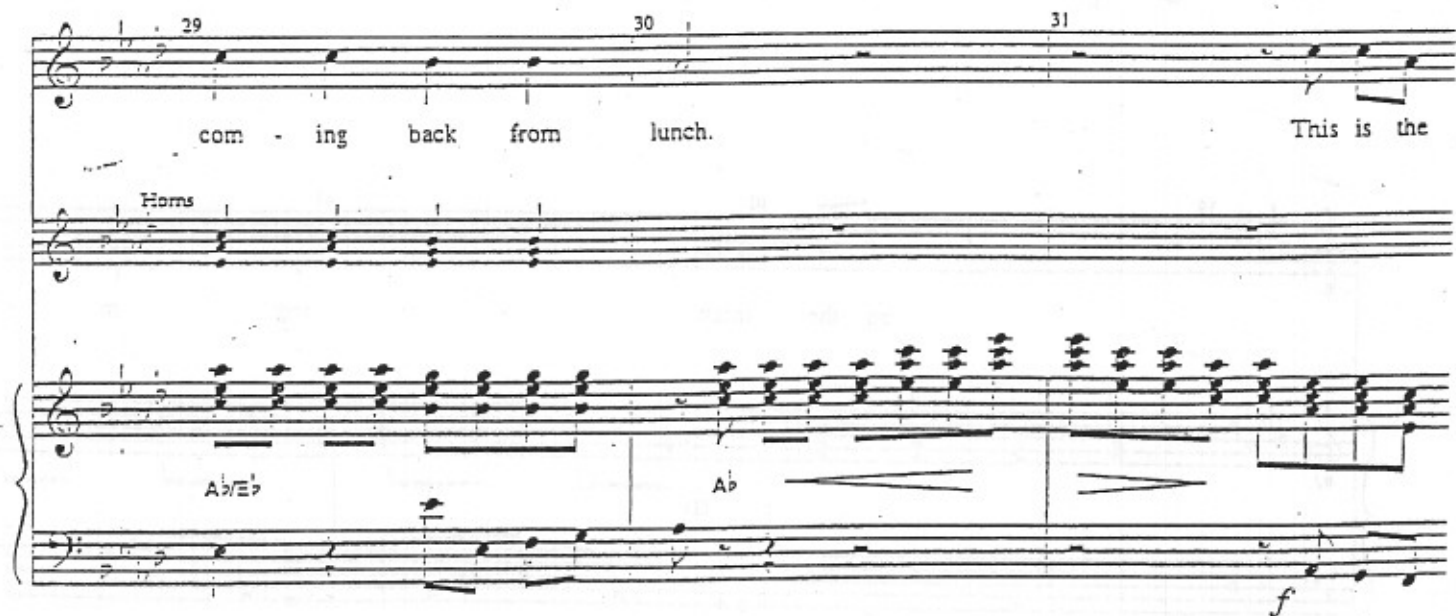
hav - en't paid the horn - bills and the vul - tures have a hunch not ev - ry - one in - vi - ted will be



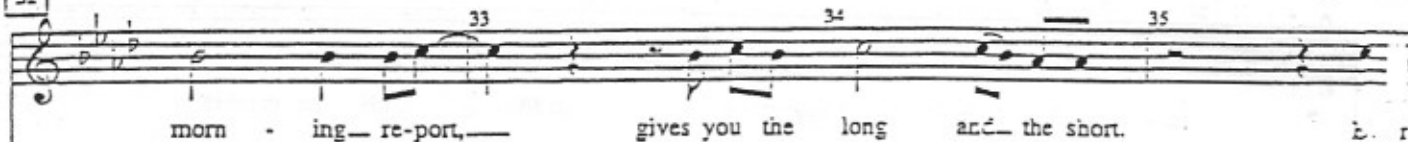
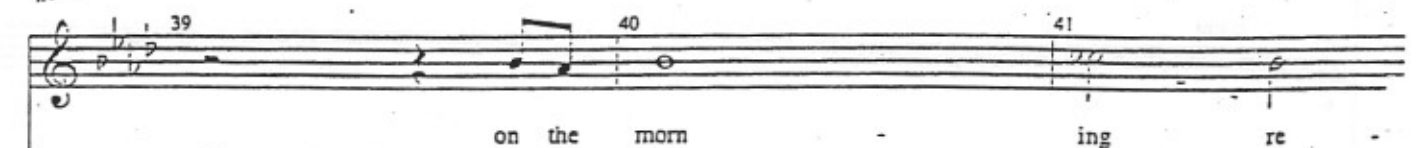
29 30 31

com - ing back from lunch. This is the

Horns



32

*With a Cajun Feel*

42 (Dialogue) 43 44 45 ZAZU:

port. *p* The

A₇ *mp*

46 47 48

buf-fa-lo have got a beef a - bout this sea - son's grass, Wart-hogs have been thwart-ed in at -

MUFASA:

mp Stay low to the ground.

G&S again

A_b *p* sneakily *D₇*

49 50 51

tempts to save their gas. Flam - in-goes in the pink and chas-ing sec-re-ta-ry birds,

SIMBA: MUFASA:

Yeah, stay low! Shh, no: 2

D^b B^b

52 53 54

saf-fron is this sea-son's col-or seen in 'all the herds. Mov-ing down the rank and fil

sound. Take it slow,

E^b C+

55 near the bot-tom rung, 56 far too ma-ny beet-les are quite 57 frank - ly in the

one more step then

Brass

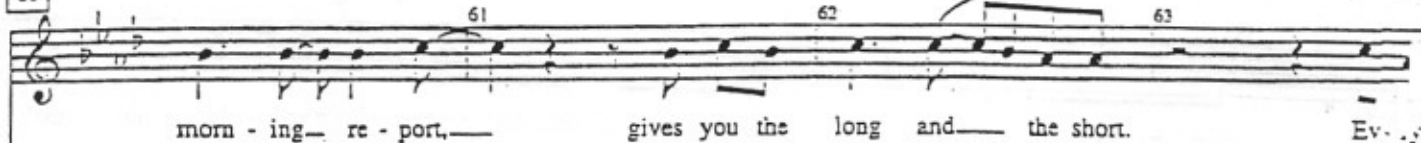
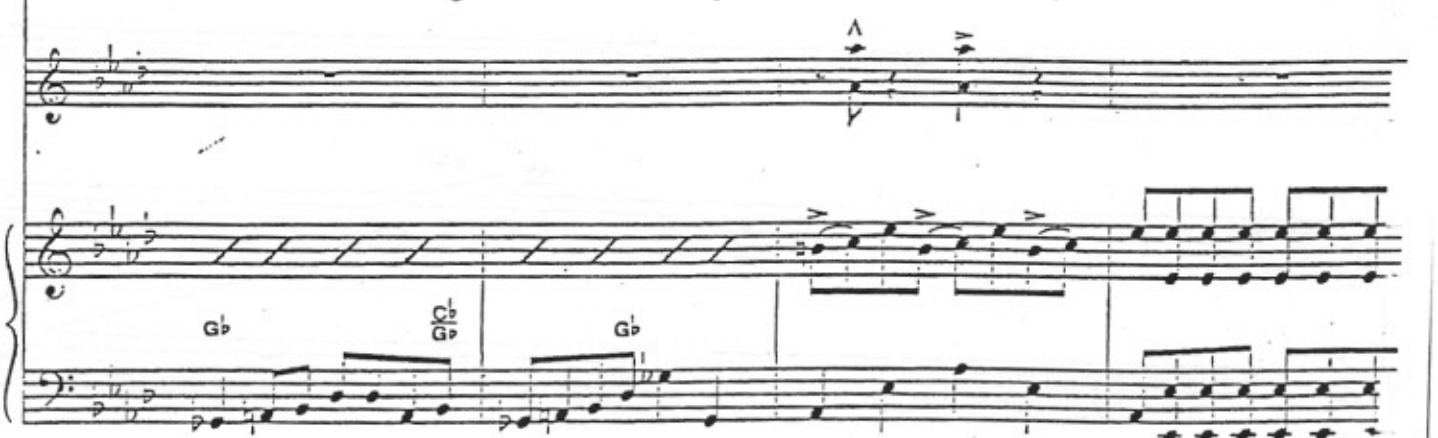
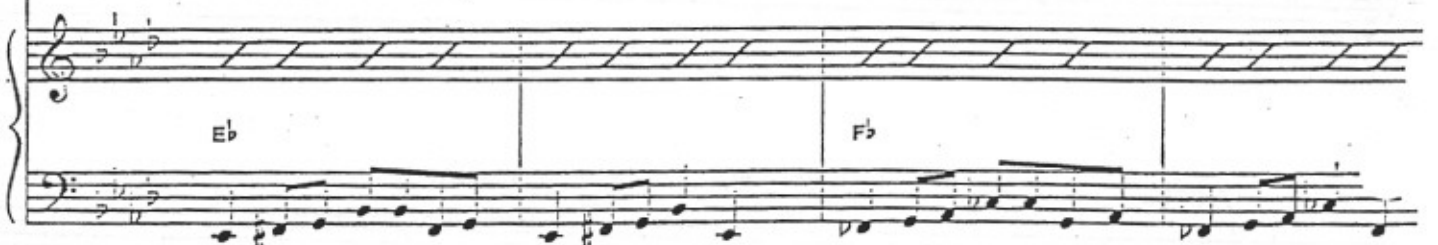
C D \flat E \flat

Accel. 58 dung. 59 MUFASA: "Ha ha ha." Faster. AWK!!!

Simba: pounce! This is the

gliss.

60

*With a Cajun Feel*

72

morn - ing - re - port, — gives you the long and — the short. Ev - 'ry

Clar.

f E \flat A \flat

76

grunt, roar, — and snort, — not a tale I — dis - tort —

Horns, Trns

E \flat F \sharp

79 80 81

On the morn - ing re - pe

Brass

fp

(Rip)

G \flat C \flat C \flat G \flat A \flat

82 83 84

Tutti

ff

Kbd 2, Clar

f

(A \flat)

PIANO / VOCAL / CONDUCTOR

THE LION KING

NO. 5A

SCAR'S CAVE

[Rev. 6/24/98]

CUE: ZAZU: "... Then you can chase those slobbering, mangy, stupid poachers from dawn until dusk."

The musical score is written for Piano/Vocal/Conductor. It features a key signature of one flat (Bb) and a 4/4 time signature. The score is divided into two systems, each containing five staves. The first system includes a Horn part (measures 1-4), a Tbn part (measures 1-4), a Cellos/Bs Cl./Kbd 2 part (measures 1-4), a Kbd 1 part (measures 1-4), and a Gtr part (measures 1-4). The second system includes a Horn part (measures 5-8), a Tbn part (measures 5-8), a Cellos/Bs Cl./Kbd 2 part (measures 5-8), a Kbd 1 part (measures 5-8), and a Gtr part (measures 5-8). The Gtr part is indicated by a dashed line and the label (8th). The score is marked with a piano (p) dynamic.

NO. 6 LIONESS CHANT

[Rev. 8/26/99]

CUE: SCAR: "...And remember: it's our little secret."

Tempo

$\text{♩} = 105$

A

B

SOPRANOS/ALTOS:

Ah Ha Hayi

Kbd 2

(S/A:)

1 2 3 4

— (ya) Hayi — (ya) Hayi — (ya) Hayi — we ba-ba zi-nge-la - si-yo zi-nge - la-ba-ba, ah ha—

TENORS:

zi-nge-la - si-yo zi-nge - la-ba-ba,

Shakers

(S/A:) 5 6 7 8

(ya) Hayi— (ya) Hayi— (ya) Hayi— we ba-ba zi-nge-la - si - yo zi - nge - la-ba-ba ah ha—hayi—

ALTO:

zi-nge-la - si - yo zi - nge - la-ba-ba

(T:)

zi-nge-la - si - yo zi - nge - la-ba-ba

(S/A:) 9 10 11 12

(ya) Hayi— (ya) Hayi— (ya) Hayi— we ba-ba zi-nge-la - si - yo zi - nge - la-ba-ba ah ha—hayi—

(A:)

Hum oh Hayi (ya) Hayi— (ya) Hayi— zi-nge-la - si - yo zi - nge - la-ba-ba,

(T:)

Hum oh Hayi (ya) Hayi— (ya) Hayi— zi-nge-la - si - yo zi - nge - la-ba-ba,

(S/A:) 13 14 15 16

(ya) Hayi— (ya) Hayi— (ya) Hayi— we ba-ba zi-nge-la - si-yo zi-nge-la-ba-ba, we na

(A:) Hum oh Hayi (ya) Hayi— (ya) Hayi— zi-nge-la - baba zi-nge-la-ba-ba,

(T:) Hum oh Hayi (ya) Hayi— (ya) Hayi— zi-nge-la - si-yo zi-nge-la-ba-ba

BARITONES:

Hum oh Hayi (ya) Hayi— (ya) Hayi— zi-nge-la - si-yo zi-nge-la-ba-ba

17 18 19 20

zi-nge-la - si-yo zi-nge-laba-ba, we ba-ba zi-nge-la - si-yo zi-nge-laba-ba, we

zi-nge-la - si-yo zi-nge-laba-ba, we ba-ba zi-nge-la - si-yo zi-nge-laba-ba, w

zi-nge-la - si-yo zi-nge-laba-ba zi-nge-la - si-yo zi-nge-laba-ba

zi-nge-la - si-yo zi-nge-laba-ba zi-nge-la - si-yo zi-nge-laba-ba

21 22 23

zi - nge - la - si - yo zi - nge - la - ba - ba we ba - ba zi - nge - la - si - yo

zi - nge - la - si - yo zi - nge - la - ba - ba we ba - ba zi - nge - la - si - yo

zi - nge - la - si - yo zi - nge - la - ba - ba zi - nge - la - si - yo

zi - nge - la - si - yo zi - nge - la - ba - ba zi - nge - la - si - yo

Piano accompaniment staves for measures 21-23.

24 25 26


zi - nge - la - ba - ba Hi ba - ba s'qhu - be - ke - ni - si - yo zi - nge - la Tha Tha Tha

zi - nge - la - ba - ba Hi ba - ba s'qhu - be - ke - ni - si - yo zi - nge - la Tha Tha Tha

zi - nge - la - ba - ba s'qhu - be - ke - ni - si - yo zi - nge - la

zi - nge - la - ba - ba s'qhu - be - ke - ni - si - yo zi - nge - la

Piano accompaniment staves for measures 24-26.

 3x

SOPRANO:

Tha - tha ma - ma we - le tha - tha tha - tha ma - ma we - le zi - nge - la - ba -

Tha - tha ma - ma we - le tha - tha tha - tha ma - ma we - le zi - nge - la - ba - ba

ALTO:

we - lel' - le we - lel' - le we - le zi - nge - la - ba - ba

TENOR:

we - lel' - le we - lel' - le zi - nge - la - ba - ba

BARI/BASS: (2nd and 3rd x only)

(Enter 1st X)

hem hem hem hem - ay hem hem hem hem - ay

Shakers

Djembe

2 SOPRANOS:

27A 28A 29A 30A

u - ye -

(SOPRANOS:) Tha - tha ma - ma we - le tha - tha tha - tha ma - ma we - le zi - nge - la - ba - ba

Tha - tha ma - ma we - le tha - tha tha - tha ma - ma we - le zi - nge - la - ba - ba

(A:) we - lel' - le we - lel' - le we - le zi - nge - la - ba - ba

(T:) we - lel' - le we - lel' - le zi - nge - la - ba - ba

(B:) hem hem hem hem - ay hem hem hem hem - ay

(2 SOPS:) 31 32 33 34

ye ————— ni-bo u-y

(S/A:)

Hem Hem Hem Hem Hem Hem Hayi Hayi Hayi

(2 TENS:)

u-ye - ye ————— ni-bo

(T:)

Hem Hem Hem Hem Hem Hem Hem Hem

(B:)

hem hem hem hem-ay hem hem hem hem - ay

(2 SOPS:) 35 36 37 38 2
ye ————— woa u-ye — ye ni-bo Hayi Hayi Hayi u-ye —

(S/A:) 2
Hem Hem Hem Hem Hem Hem Hayi Hayi Hayi

(2 TENS:)
u-ye — ye ————— woa u-ye — ye ni-bo

(T:)
Hem Hem Hem Hem Hem Hem Hem Hem

(B:) 2 2
hem hem hem hem - ay hem hem hem hem - ay

Piano accompaniment: Treble and Bass clef staves with musical notation.

(2 SOPS:) 39 40 41 42

ye _____ ni-bo

(S/A:) Tha-tha ma-ma we-le tha-tha Tha-tha ma-ma we-le zi-nge - la-ba - ba

Tha-tha ma-ma we-le tha-tha Tha-tha ma-ma we-le zi-nge - la-ba - ba

(2 TENS:) u-ye - ye _____ ni-bo

SINGER TEN:

Tha-tha ma-ma we-le tha-tha Tha-tha ma-ma we-le zi-nge - la-ba - ba

(T:) Hem Hem Hem Hem Hem Hem Hem Hem

(B:) hem hem hem hem - ay hem hem hem hem -



(2 SOPS:) 43 ye ————— woa u-ye — ye ni-bo 45

(S/A:) Tha - tha ma-ma we-le woa u-ye — ye ni-bo

(2 TENS:) u-ye - ye ————— woa u-ye — ye ni-bo

(SINGER TEN:) Tha - tha ma-ma we-le Hem woa u-ye — ye ni-bo

(T:) Hem Hem Hem woa u-ye — ye - ni-bo

(BARI:) Hem Hem Hem woa u-ye — ye ni-bo

(BS:) hem hem hem hem hem hem

"The Kill" [& LIONESSES—High African ululating]

(SOLO TEN:) 46 (sound) 47 48 49 50

Ho lo-lo mam' ee Ho-lo-lo - mam' ah he, ah he, ah he Ho-lo-lo - mam' he-lel'-le he

(S/A:) Hem Hem Hem Hem Hem Hem Hem Hem

(T:) OPT Hem Hem Hem Hem Hem Hem Hem Hem

(B:) hem hem hem hem hem hem hem hem

Tutti Perc.
ff ad lib

(SOLO TEN:) 47A 48A 49A 50A

leh-eh-eh - eh Ho - lo-lo - mam' ah-ha ah - hayi ah-hayi ah hayi ah Ha

(S/A:) Hem Hem Hem Hem Hem Hem Hem Hem

(T:) Hem Hem Hem Hem Hem Hem Hem Hem

(B:) hem hem hem hem hem hem hem hem

(SOLO TEN:) [Bula] - um - tha - ka (thi) *short*

51 hayi ah hayi Ho-lo-lo - mam' ah-hem ah - hem ah-hem ah - hem

(S/A:) *short*

Hem Hem Hem Hem Hem Hem Hem *short* ah ha hayi

(T:) *short*

Hem Hem Hem Hem Hem Hem Hem *short*

hem hem hem hem hem hem hem

(S/A:) 55 (ya) Hayi (ya) Hayi (ya) Hayi we ba-ba zi-nge-la si-yo zi-nge-la ba-ba, ah ha hayi

(T:) Hum oh Hayi (ya) Hayi (ya) Hayi zi-nge-la si-yo zi-nge-la ba-ba

(B:) Hum oh Hayi (ya) Hayi (ya) Hayi zi-nge-la si-yo zi-nge-la ba-ba

Percussion tacet to end

(S/A:) 59 60 61 62

- (ya) Hayi— (ya) Hayi— (ya) Hayi— we ba-ba zi-nge-la si-yo zi-nge - la ba-ba, we

(S/A:) Repeat until cut under dialogue 63 64 65 66

zi-nge-la si-yo zi-nge - la ba-ba, we ba-ba zi-nge-la si-yo zi-nge - la ba-ba, we ba

ON CUE FROM CONDUCTOR:

Slower

SARABI & LIONESSES:

67 (turn) 68

So, where is this "real-ly cool" place?

PIANO / VOCAL / CONDUCTOR

THE LION KING

NO. 6A BUSA UNDERSCORE

[Rev. 4/1/98]

CUE: YOUNG SIMBA: "No! Not Zazu."

Joyfully

WW, Kbd

Musical notation for measures 1-4. The score is in G major, 4/4 time. The piano part features a rhythmic accompaniment with eighth and sixteenth notes. The vocal part (WW, Kbd) is marked 'Joyfully' and 'mf'. The string part (Stgs pizz) is marked 'mp'. The notation includes measure numbers 1, 2, 3, and 4.

Cut on cue

Musical notation for measures 5-8. The piano part continues with a rhythmic accompaniment. The vocal part (WW, Kbd) is marked 'mf'. The string part (Stgs pizz) is marked 'mp'. The notation includes measure numbers 5, 6, 7, and 8.

Musical notation for measures 9-12. The piano part continues with a rhythmic accompaniment. The vocal part (WW, Kbd) is marked 'mf'. The string part (Stgs pizz) is marked 'mp'. The notation includes measure numbers 9, 10, 11, and 12.

2 Vlns soli, Kbd 1

Musical notation for measures 13-15. The piano part continues with a rhythmic accompaniment. The vocal part (WW, Kbd) is marked 'mf'. The string part (Stgs pizz) is marked 'mp'. The notation includes measure numbers 13, 14, and 15.

WW, Kbd 1

Musical notation for measures 16-19. The piano part continues with a rhythmic accompaniment. The vocal part (WW, Kbd) is marked 'mf'. The string part (Stgs pizz) is marked 'mp'. The notation includes measure numbers 16, 17, 18, and 19.

PIANO / VOCAL / CONDUCTOR

-1-

THE LION KING

NO. 7

I JUST CAN'T WAIT TO BE KING

[Rev. 6/1/99]



CUE: SIMBA: "Not the way I see it."

(J = 108) Kbd 2 [Kalimba]

The musical score is written for Piano, Vocal, and Conductor. It begins with a tempo marking of 108 beats per minute and a key signature of one flat. The score is divided into measures 1 through 16. Measures 1-6 are for the Piano and Conductor, featuring a Kalimba (Kbd 2) and a Bass line. Measures 7-12 are for the Women and Men, with vocal lines and harmonies. Measures 13-16 are for Simba, with a vocal line and piano accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings like *sfz*. The piano part includes chords like F, Bb, and Csus4, and a final melodic flourish in measure 16.

Measures 1-6: Piano / Conductor. Kbd 2 [Kalimba]. Bass. Drums. *sfz*. Vc, Kbd 3.

Measures 7-12: WOMEN: MEN: Hem. (Harmony).

Measures 13-16: SIMBA: I'm. Kbd 1 [Accordion], Flute. F, Bb, F, Bb, C. Csus4.

17 18 19 20

gon-na be— a might - y king— so e-ne-mies— be-ware!—

MEN:

Hem.

ZAZU

F

21 22 23 24

nev-er seen— a king of beasts— with quite so lit-tle hair.—

Hem.

Hem.

SIMB.

B \flat F

25 26 27 28

gon-na be— the mane— ev - ent— like no king was— be - fore— I'm

Hem.

29 30 31 32

brush-ing up— on look-ing down,— I'm work-ing on— my roar!

ZAZU:

Thus

Hem. Hem.

B \flat F

33 34 35 36

Oh I

far a ra - ther un - in - spir - ing thing.

WOMEN:

mp Ha! Ha! Ha! Ha! *f* Ha!

MEN:

Ha! Ha! Ha! Ha! Ha!

Gm C

37 38 39 40 41 42

just can't— wait to be king! No one sa

MEN: !

Hem. Hem.

B \flat C F

ZASU: "What I meant
was that the--"

43

ZASU: "When I said that I --"

do this,

no one say-ing

NALA:

No one say-ing be there,--

Hoo - oo - wah.

Hoo - oo - wah.

(-Tons)

Hoo - oo - wah.

Hoo - oo - wah.

B \flat Gm 7 ZASU: "What you don't
realize is that sometimes --"

ZASU: "Now see here!"

47

48

49

50

stop that,

no one say-ing see here.---

no one say-ing see here.---

Hoo - oo - wah.

Hoo - oo - wah.

Violins

C/E

F

51 BOTH: 52 53 ZASU: "That's definitely out!" 54 SIMBA: 55 56

Free to run a-round all day. Free to do it all my—

B \flat F/A Gm B \flat C B \flat C

57 58 58A 58B

way.

MEN: Hem. Hem.

Fl. Cl.

59 60 60A

MEN: Hem.

gliss.

TRICKSTERS

61 W.W. Kbd 2 (cont.) 62

Violins

8va

63

64

(8va)

(Temple Block Fill)

65

66

(8va)

67

68

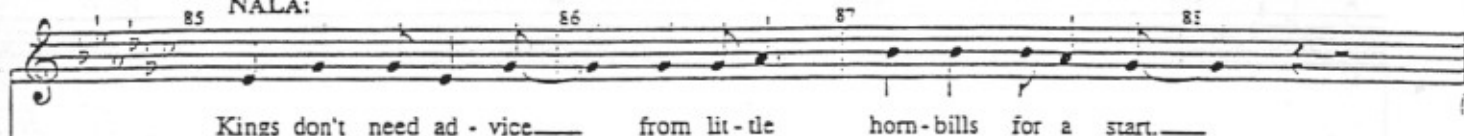
(8va)

(Conga Fill)

(Sue)-----

Swing 8ths

NALA:



ZAZU:

If



Straight 8ths



SIMBA:

O

child is get - ting wild - ly out of wing.

WOMEN:

Ha! Ha! Ha! Ha! Ha!

MEN:

Ha! Ha! Ha! Ha! Ha!

WW, Vins

Swing 8ths

just can't — wait to be king. —

Percussion

109 WOMEN: 110 111 112

Ay - ay ee - oh Ay - ay ee - oh

MEN: Hem. Hem.

C/G G G C/G D/G

113 114 115 116 SIMBA:

Ev - 'ry - bo - dy

Ay - ay ee - oh Ay - ay

Hem. Hem. wah

G C/G G G

117

(SIMBA:)

118

119

120

look left.

NALA:

Ev-'ry-where

Ev-'ry-bo-dy look right

Orch.

Am

(SIMBA:)

121

122

123

124

look I'm—

stand-ing in the

spot - light!—

Let

(NALA:)

stand-ing in the

spot - light!—

Let

ZAZU:

Not yet!

CHORUS:

Let

BASS OPT. thru m.135

ww

D/F#

D

G

125 126 127 128

ev - 'ry crea - ture go — for broke — and sing, let's

ev - 'ry crea - ture go — for broke — and sing, let's

(+Brass)

ev - 'ry crea - ture go — for broke — and sing, let's

C G/B Am C D

129 130 131 132

hear it in — the 'herd — and on — the wing, it's

hear it in — the herd — and on — the wing, it's

hear it in — the herd — and on — the wing, it's

C G/B Am C D

133 134 135 136

gon - na be — king Sim - ba's fin - est fling! Oh I

gon - na be — king Sim - ba's fin - est fling!

gon - na be — king Sim - ba's fin - est fling!

C G/B Am C D IV

137 138 139 140

just can't — wait to be king.

NALA:

Oh he

C D G C/G G

141 142 143 144 SIMBA:

Oh I

just can't wait to be king!

C D G C/G G

145 146 147 148 149

just can't wait... to be

NALA:

just can't wait... to be

to be

to be

C D

150 151 152 153

king! king! king! king! king!

G C/G G

The musical score is for measures 150 through 153. It features five staves: four vocal staves and one piano accompaniment staff. The vocal staves are arranged in two pairs, with the top staff of each pair having a vocal line and the bottom staff having a piano line. The piano accompaniment staff is at the bottom. The key signature is one sharp (F#). The tempo is marked 'Allegro'. The score includes various musical notations such as notes, rests, and dynamic markings. The piano part includes chords and a bass line. The vocal parts include lyrics and melodic lines. The conductor's part is indicated by a line with a baton and a 'king!' marking.

PIANO / VOCAL / CONDUCTOR

THE LION KING

NO. 8 ELEPHANT GRAVEYARD

[Rev. 6/1/99]

CUE: NALA: "Pinned ya again."

(Lights up)

SIMBA:
"This is it.
We made it."

SIMBA &
NALA:
"Wnoaaa .."

(w/ geyser)

Measures 1-3 of the piano accompaniment. Measure 1 starts with a piano (p) dynamic and a half note G4. Measure 2 has a half note G4. Measure 3 has a half note G4. Above the staff, there are cues: "(w/ geyser)" above measure 1, "(Lights up)" above measure 2, and "SIMBA: 'This is it. We made it.'" above measure 3. To the right, "SIMBA & NALA: 'Wnoaaa ..'" is written. The piano part features a long, low, sustained note in the bass register across measures 1 and 2, and a half note G4 in measure 3.

Slowly

Measures 4-7 of the piano accompaniment. The tempo is marked "Slowly". Measure 4 has a half note G4. Measure 5 has a half note G4. Measure 6 has a half note G4. Measure 7 has a half note G4. The piano part features a long, low, sustained note in the bass register across measures 4 and 5, and a half note G4 in measure 6. The word "misterioso" is written below the staff in measure 4.

Safety

Measures 8-11 of the piano accompaniment. Measure 8 has a half note G4. Measure 9 has a half note G4. Measure 10 has a half note G4. Measure 11 has a half note G4. The piano part features a long, low, sustained note in the bass register across measures 8 and 9, and a half note G4 in measure 10. The word "Safety" is written above the staff in measure 10.

Measures 12-14 of the piano accompaniment. Measure 12 has a half note G4. Measure 13 has a half note G4. Measure 14 has a half note G4. The piano part features a long, low, sustained note in the bass register across measures 12 and 13, and a half note G4 in measure 14. The word "Elec. Gr." is written above the staff in measure 13. The word "pp" is written below the staff in measure 13. The word "(Fade Under HYENA Laughter)" is written below the staff in measure 14.

NO. 9

CHOW DOWN

[Rev. 11/4/98]

CUE: SHENZI: "Hey! Who you callin' 'oopid-stay?'"

Freely

1 BANZAI: 2 SHENZI: 3 BANZAI: ED: Hu

He called us slob-ber-ing! Said we were man-gy! Did I hear stu-pid?

4 B & S: 5 BANZAI: 6 SHENZI:

Tell us a-gain-gee It's so in-cre-di-ble That you're so rude

7 BANZAI: 8 B & S: 9 B, S, & ED: ZAZU: "Oh my-r
Look at t
It's time to

When you're so e-di-ble When you are food.

Piano / Vocal / Conductor

-2-

YOUNG SIMBA: "Zazu!" [Rev. 11/4/98] Chow Down

BANZAI: "Not so fast, food."

SHENZI: "How about
some take out?"

BANZAI: "How about
the birdy broiler?"

YOUNG SIMBA: "Oh no! Not
the birdy broiler!"

SHENZI: "What's the hurry?"

Stick around for dinner.
(Dialogue continues)

Safety

21

SHENZI:

BANZAI:

I'm chomp-in' at the bit, ba - by.

My sto-mach's on a

Kbd 3 & Stgs

sub p

B & S:

ED:

B & S:

growl,

son— Chow down!

Heh! Heh! Heh!

Heh! Heh! Heh!

Chow down

Kbd 1 (Hammond)

(8va)

loco

ff

Kbd 1 (Hammond)

ED: Hoo Hah Hah Hoo Hah Hah

Hoo Hah Hah Hah

Hah Hoo!

B & S: You both been in - vi - ted on.

Vc

Kbd 3 & Stgs

sub p

30 a date. Two cours - es hand-ed to us on a plate, We'll

(8th)

Kbd 1 [Hammond] loco

33 have you raw, won't be long to wait ED: huh — huh — huh —
B, S: See - ing you're al - read -

36 y toast - y brown. Yeah! 37 38

ALL 3: (B & E on top note, S on lower) Chow down!

Horns, WW

f

-5-
(B & E on top notes, S on lower)

39 40 41 42 ED: (Rock 'n Roll screech)

Ch-ch-ch-ch-ch-chow down

Horns

Vc

43 Straight Rock & Roll
BANZAI:

44 45 SHENZI:

Your ribs are look-ing so (G= fill) - Tons

Such chew-y lit-tle

46 47 ED sings the riff ad lib

B & S: (to 50) 50 SHENZI

chops... chums... Eat up! Wa... Wa... ow! N-

f Tons

51 B & S: 53

was - n't it her mom who ate — your dad? — And hav - ing par - ents ea - en

Horns

rip

54 55 56

makes us mad. — We're gon - na set - tle up the score — a tad We've nev -

fff

Hrs. Marimba

Srs (trem.)

57 58

er had — a snack — of such — re - nown —

ED:

huh — ow! —

82 Allegro Diabolico

82 83

84 85 (To 89)

89 90

91 92

93 94 (to 97) 97

Cl. Kbd [Clav]

98 99

100 101

102 103

+Fl, Cl Bva

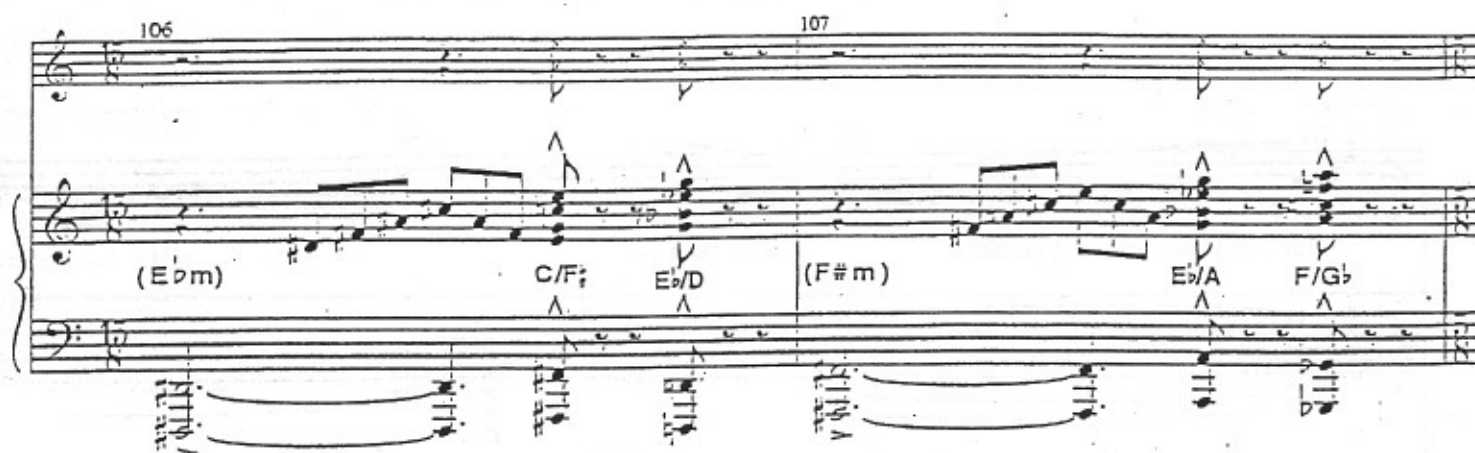
mf

104 105



106 107

(E \flat m) C/F \sharp E \flat /D (F \sharp m) E \flat /A F/G \flat



($\therefore = j$) 108 109 110 (to 113) 113 114 115 B & S:

I



Freely

116 117

think we should be - gin the meal — from scratch. — so

p Am

118 119 120

ma - ny jui - cy seg - ments to de - tach. — Be good as gold for you're.

B

SHENZI: "Here kitty, kitty."

(MUFASA's entrance)

121 122 123 124

— as good — as carved — we're starved!

(+ Tom roll)

C7

Gtr. fill ad lib, then
Pno. fill ad lib

ON CUE:
Ad lib - Bass Drum &
Percussion (Opera Gongs)

BEFORE NO.9A "THEY LIVE IN YOU"

[Rev. 6/1/99]

CUE: NALA: "I thought you were very brave."

Freely

Bass drum on cue

Bass Pan Flute on cue

ad lib

Bs Clar Solo

Horn

Gong scrape

Kods

p *mf* *p*

Slow March

6 Viola

7

8

9

Kod 1 [Harp] (+Marimba)

-Cello, Bs

10

Vln solo

11

12

(b)

13 Gr. Cl 8vb 14 15 16

Kbd 1 [Harp]

16A Rall. 16B 16C

Viola

A Tempo

Wood Flute 17 18 19 20

Horns

Gr. Viola

Cello

Poco Rit.

21 22

NO. 10 **THEY LIVE IN YOU**

[Rev. 6/1/99]

CUE: MUFASA: "Come here, son."

Spiritually ($\text{♩} = 112$)

Musical score for the piano introduction of "They Live in You". The score is written for piano (p) and features a treble and bass staff. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked "Spiritually" with a quarter note equal to 112 beats per minute. The introduction consists of four measures, each marked with a measure number (1, 2, 3, 4) above the staff. The melody is played in the treble staff, and the bass staff provides a simple accompaniment.

YOUNG SIMBA: "Dad? ..."

Musical score for Young Simba's vocal entry. The score is written for piano (p) and features a treble and bass staff. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line is marked with measure numbers 5, 6, 7, and 8 above the staff. The piano accompaniment is simple, with the bass staff providing a steady rhythm.

CHORUS:

Musical score for the chorus of "They Live in You". The score is written for piano (p) and features a treble and bass staff. The key signature is one sharp (F#) and the time signature is 4/4. The chorus consists of four measures, each marked with a measure number (9, 10, 11, 12) above the staff. The melody is played in the treble staff, and the bass staff provides a simple accompaniment. The lyrics "I-ngo-nya - ma neng-w'e na-ma ba - la I-ngo-nya - ma neng-w'e na-ma ba - la" are written below the treble staff.

13

MUFASA:

14 15 16

Night and the spir - it — of life cal - ling

17 18 19 20

ma-me-la. And a

WOMEN:

Oh Oh I - yo Oh Oh I - yo

21 22 23 24

voice, with the fear of a child — ask - ing

Cl. Vla. Vc. Kb2

25 26 27 28

Oh—ma-me-la

WOMEN:

Oh Oh I - yo Oh Oh I - yo



(Dialogue)

29 30 31 32

Cl, Kbd 2



33 34 35 36

Wait, there's no moun-tain too great, hear these

FULL ENSEMBLE:
echo

Wait, wait, wait, wait...

Brass

mf

37 38 39 40

words and have faith, oh have faith.

WOMEN:

Oh Oh I - yo Oh Oh I - yo

Congas

41 42 43 44 45

WOMEN:

He - la hey ma me - la He - la hey ma me - la He - la hey ma me - la He - la

÷ MEN:

cresc.

They live in yo

45 46 47 48

they live in me, they're watch-ing

He - la hey ma me la He - la He - la hey ma me la He - la

Stgs

mf D A E

er ev - 'ry thing we see, in ev - 'ry crea -

He - la hey ma me la He - la He - la hey ma me la He - la

ture in ev - 'ry star

He - la hey ma me la He - la He - la hey ma me la

D A E F#m E

D A m

56 57 58

in your — re - flec - tion they live in you.

He - la

Cym
p

Aadd⁹/C: D

59 60 61 62

They live

mf

p

63

you,— they live in me,— they're watch-ing ov

He-la hey ma me— la He-la He-la hey ma me— la He-la

mf

67 68 69 70

er ev - 'ry thing we see,— in ev - 'ry crea -

He-la hey ma me— la He-la He-la hey ma me— la He-la

D A E F#m E

Detailed description: This is a musical score for piano, vocal, and conductor. It features three systems of staves. The first system includes a vocal line with lyrics 'you,— they live in me,— they're watch-ing ov' and a piano accompaniment with lyrics 'He-la hey ma me— la He-la He-la hey ma me— la He-la'. The second system includes a vocal line with lyrics 'er ev - 'ry thing we see,— in ev - 'ry crea -' and a piano accompaniment with lyrics 'He-la hey ma me— la He-la He-la hey ma me— la He-la'. The piano accompaniment includes chord markings D, A, E, F#m, and E. The score is marked with a mezzo-forte (*mf*) dynamic.

ture in ev - 'ry star

He - la hey ma me - la He - la He - la hey ma me - la

in your re - flection they live in you

He - la

Aadd⁹/C₂ D

4 Times - Fade out

The musical score for measures 77-80 is written for Piano/Vocal/Conductor. It features two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#). The tempo/mood is marked 'p' (piano). The lyrics are: 'I-ngo-nya - ma neng-w'e na-ma ba - la I-ngo-nya - ma neng-w'e na-ma ba - la'. The piano part includes a melodic line in the right hand and a bass line in the left hand. There are also flute parts indicated by 'Flute 1st & 2nd x's' and 'Flute 3rd x' with specific musical notation.

77 *p* 78 79 80

I-ngo-nya - ma neng-w'e na-ma ba - la I-ngo-nya - ma neng-w'e na-ma ba - la

Flute 1st & 2nd x's

Flute 3rd x

p

PIANO / VOCAL / CONDUCTOR

THE LION KING

NO. 10A BACK TO GRAVEYARD

[Rev. 6/1/99]

Knd. L. Strings

Safety (Out on either bar)

1 2 3 4 5

Gr (Feedback FX)

Wood Flute

Brass

Wood Flute

(+Str's)

(+Trem Str's)

8^{me}

Horn

(+Bs Clar)

(+Brass)

p

NO. 11

BE PREPARED

[Rev. 6/1/99]

CUE: SCAR: Precisely.

1 SCAR: 2 3 4 5

I nev-er thought hy-e-nas es-sen-tial; they're crude and un-speak-ab-ly plain.

S/A:

T/B:

Ee Ee Ee

Bs. Pan Flute & Log Drum

sfp *f* *mp*

6 7 8 9 10

May-be they've a glimmer of po-ten-tial if al-lied to my vision and brain.

Ee Ee

(- Violins)

f

11 12 13 14

Hem— Hem— Hem— Hem—

15 16 17 18

know that your pow'rs— of re - ten - tion are as wet as a wart-hog's back - side. But

mp
Bs Clar. Xbd [Bari]

19 20 21 22

thick as you are— pay at - ten - tion! My words are a mat - ter of pride. It

23 24 25 26

clear from your va-cant ex - pres-sions— the lights are not all on up - stairs.

Oo— Huh huh huh Oo— Huh huh huh

Oo— Huh huh huh Oo— Huh huh huh

27 28 29 30

we're talk-ing kings and suc - ces-sions; e - ven you can't be caught un-a - wares! So pi

S/A: Huh huh huh Huh huh huh Huh Ee ee ee ee ee ee ee

T: Huh huh huh Huh huh huh Huh Ee ee e

B: Huh huh huh Huh huh huh Huh

f

31 32 33 34

pare for the chance— of a life - time, be pre - pared for sen - sa - tion - al news. A

S/A:

T/B:

Ah

Ah

p

SHENZI:

SCAR:

35 36 37 38

shin-ing new e - ra is tip-toe-ing near - er. And where do we fea - ture? Just lis-ten to teach - er! I

Ah

Ah

Hem— Hem— Hem— Hem—

39 40 41 3 3 42

know it sounds sor - did, but you'll be re - ward - ed when at last I am giv - en my dues and in

Huh huh huh huh huh huh huh huh huh huh huh huh huh huh

Ah

mp

43 3 44 45 46

jus - tice de - li - cious - ly squared, be pre - pared!

huh huh huh huh huh Be Pre - pared!

Ah Be Pre - pared!

f

Kod 3

47 *pp* (Dialogue)

48 49 50

51 52 53 54

55 *Ooh* *ha ha ha* *Ooh* *ha ha ha*

p *mf* *p*

59 *ha ha ha* *ha ha ha* *ha* *HYENAS:*

It's

f

It's

63 64 65 66

great that we'll soon be con-nec - ted with a king who'll be all time a-dored.

great that we'll soon be con-nec - ted with a king who'll be all time a-dored.

mf

67 68 69 70

course, Quid Pro Quo, you're ex - pec-ted to take cer-tain du-ties on board.

Hem— Hem— Hem— Hem—

p

71 72 73 74

fu - ture is lit - tered with priz - es, and though I'm the main ad - dres - see, the

Oo Oo Oo Oo

Gtr, Tbn, Vc

75 76 77

point: that I must em - pha - size is: you won't get a sniff with - out me!

Oo Wah Wah

(HYENAS cackle)

Poco accel.

78 79

DANCE

Più mosso

80 (-Hi offbeat 8ths) 81 82 (Toms & Timbales) 83

(+Smash the mirror)

fff

(Jungle Screams)

Agogo (+Drum/Bongo/Conga wild groove) continues 84 85 86 87

Timbales

(Jungle Screams)

Kod2 & Sigs Scratches

Grunge metal perc.

88 89 90 91 (+WW, Hrs, Toms)

ff Mar. Gtr, Pno, Syn Bs, Bs

92 (Toms, Vc) 93

(+ Guitar solo)

94 WW, Stgs (+Hn)

95

96 Marimba

97

98

99 Piccolo

100 *fff* Tutti

101

102

103

sfp *molto*

104 Perc 1 (Timbales)

105 Perc 2 (Djembe)

106 Perc 1 (Timbales)

107 Perc 2 (Djembe)

Crasher

108 Cl. Hn

109

110

111 112 (To 128)

So pre -

So pre -

So pre -

128

129 130 131

pare for the coup of the cen - t'ry, be pre - pared for the mur - ki - est scam. Me -

pare for the coup of the cen - t'ry- Oo La la la

pare for the coup of the cen - t'ry Oo La la la

Strings

Marimba (Marimba sim.)

mf Am Dm G C

132 133 134 135

ti-cu-lous plan - ning, te - na-ci-ty span - ning, de - cades of de-ni - al is sim-ply why I'll

We'll have food, lots of food. We re - peat, end - le.

We'll have food, lots of food. We re - peat, end -

Marimba

mp

136 137 138

king un - dis - put - ed, re - spec - ted, sa - lut - ed, and seen for the won - der

meat.

meat.

Marimba

Brass

cresc. poco a poco

139 140 141

am. Yes, my teeth and am - bi - tions are bared, be pre -

Huh huh huh huh huh huh huh Be pre -

Huh huh huh huh huh huh huh Be pre -

f

142 143 144 145

pared. Yes, our teeth and am - bi - tions are bared, be pre -

pared! Yes, our teeth and am - bi - tions are bared, be pre -

pared! Yes, our teeth and am - bi - tions are bared, be pre -

WVC, Srs

ORCH: Huh!

212 541-8656

NO. 11A SCAR AND SIMBA

(GIRAFFIC PARK)

[Rev. 8/26/99]

CUE: ZAZU: "Oh, Sire, I remember a certain cub -- a certain *headstrong* cub ..."

Tempo Andante Con Moto

A Via. Cl. B C D

Horn Solo

mp Strings

E Brass F G H Rall.

Strings

A

Marimba 2 (Gyll) Repeat Ad Lib

mf

Continue Pattern ad lib

Marimba 1 (Chriss. Gyll) Repeat Ad Lib

B

(Mba 2)

(Mba 1)

Pizz Violins

Fl. Picc 8va

mf

(Mba 2)

(Mba 1)

(Vlns, Fl, Picc)

(Mba 2)

(Mba 1)

Drums [Triangle]

Repeat Ad Lib

C

(Mba 2)

(Mba 1)

(Triangle cont. to end)

Horns

Repeat Ad Lib

mp

D

(Mba 2)

(Mba 1)

Pizz Violins

mp

(Hns)

(Mba 2)

(Mba 1)

Woodw. Fl (sounds Sva)

(Pizz. Violins)

(Hns) (Out any time on Conductor cue)

Out on any downbea

(Mba 2)

(Mba 1)

NO. 12 STAMPEDE - PART 1

[Rev. 6/1/99]

CUE: SIMBA: "Rrrr!"

(♩ = 134) all voices bend pitch up and down freely (No vibrato)

The musical score consists of five vocal staves and a piano accompaniment. The vocal staves are arranged in two groups of three. The first group of three staves has a treble clef and a key signature of one sharp (F#). The second group of three staves has a bass clef and a key signature of one sharp (F#). The piano accompaniment is at the bottom, with a grand staff (treble and bass clefs) and a key signature of one sharp (F#). The tempo is marked as (♩ = 134). The score includes dynamic markings such as *pp* (pianissimo) and *cresc.* (crescendo). The vocal staves have notes with slurs and the instruction "all voices bend pitch up and down freely (No vibrato)". The piano accompaniment starts with a *p* (piano) dynamic. The score ends with a final measure marked *f* (forte) and a key signature change to two sharps (F# and C#).

5 6 7

ff

ff

ff

+ Vn, Vla

Tons, Dms, Bs

Hrs. Kbd 1

Ten, Gtr, Bs

f

8 9

low cluster

p Hoo

ff Wuh

sfp Ah

low cluster

p Hoo

ff Wuh

sfp Ah

low cluster

p Hoo

ff Wuh

sfp Ah

p Hoo

ff Wuh

sfp Ah

low cluster

p Hoo

ff Wuh

sfp Ah

10 11 (vocal 2nd x) 12

ff Yo - na yo - na yo na yo na

ff Yo - na yo - na yo na yo na

hem hem hey

1st roller

Mbas, Kbd 2 Stems up 2nd x only

ff Perc (Bs Drs and Toms)

Vc. Bs

13 14 15

yo - na yo na yo na yo - na yo - na yo - na - yo na yo na - Yo-na

yo - na yo na yo na yo - na yo - na yo - na - yo na yo na - Yo-na

hem hem hey hem hem - yo - na

Piano / Vocal / Conductor

[Rev. 6/1/99]

Stampede — Part 1

16 | 17 | 18

yo - na yo na Yo - na yo - na yo na Yo - na yo - na yo - na

yo - na yo na Yo - na yo - na yo na Yo - na yo - na yo - na

yo - na yo na Yo - na yo - na yo na Yo - na yo - na yo - na

hem hem hey hem hem hey hem hem

2nd roller

yo na

yo na yo na Yo yo ye yo

yo na yo na Yo yo ye yo

yo na yo na Yo yo ye yo

19 | 20 | 21

(portamento)

yo na yo na Yo yo ye yo

yo na yo na Yo yo ye yo

yo na yo na Yo yo ye yo

yo na Yo yo ye yo

(MEN enter (elevator up))

Picc. Hrs. Sops

Picc. Vins

Mda 2. Vla. Vc

Tons. Bs

(portamento)

22 23 24

lyo Oh wah

lyo Oh wah

lyo Oh wah

lyo Oh wah

lyo Oh wah

Mar WW, Hrs. Mar. Sgs

25 26 27

yo yo yo - na

yo yo yo - na

yo yo yo - na

yo yo yo - na

yo yo yo - na

Picc. Vins Brass, Vins. Vla

El Bs. Tbn 2

Tbn, El Bs. Mar. Vc

28 29 30

Perc Sva

- Sva

ff

(MUFASA & ZAZU enter)

ZAZU: "Oh, look, sire. The herd is on the move."

31 32 33 34

mp Oh — — — — — *p* Oh - ngwa - na

mp Oh — — — — — *p* Oh - ngwa - na

mp Oh — — — — — Oh — — — — —

mp Oh — — — — — Oh — — — — —

(dialogue)

fp *p espr.* Lo Brass. Sigs

Br, Cm, Bs

35 36 37

ke yo - na yo yo - na Oh

ke yo - na yo yo - na Oh

Oh Oh Oh

Oh Oh Oh

39 40 41 42

yo - na yo na Yo-na yo - na yo na Yo-na yo - na yo-na yo - na

yo - na yo na Yo-na yo - na yo na Yo-na yo - na yo - na yo na yo-na

yo - na yo na Yo-na yo - na yo na Yo-na yo - na yo - na yo na yo-na

hem hem hey hem hem hey hem hem yo - na

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is on a single staff with a treble clef. The piano accompaniment is on two staves: the right hand is on a treble clef and the left hand is on a bass clef. The key signature has one flat (B-flat), and the time signature is 3/4. The music consists of several measures, with the voice part singing a melody and the piano providing a harmonic accompaniment. The score is written in a standard musical notation style with notes, rests, and bar lines.

43 | Yo yo yo yo | 44 | lyo | 45 | Yo - na o yo - na | 46 |

Yo yo yo yo | lyo | Yo - na o yo - na

Yo yo yo yo | lyo | Yo - na o yo - na

Yo yo yo yo | lyo | Yo - na o yo - na

Yo yo yo yo | lyo | Yo - na o yo - na

SIMBA: "Zazu! Help me!!"

Picc & Va, Fl

Hrs. Srgs

mp

Ter, Gtr, Kbd, Vc, Bs

47 | yo - na c | 48 | yo - na yo - na | 49 | yo - na o -

yo - na c | yo - na yo - na | yo - na o -

yo - na o | yo - na yo - na | yo - na o -

yo - na yo - na | yo - na o -

50 51 52

yo - na yo - na yo - na o yo - na yo

yo - na yo - na yo - na o yo - na yo

yo - na yo - na yo - na yo

yo - na yo

yo - na yo

VOCAL - OPT.

53 54 55 56

mp Oh *ff* yo-na *mp* Oh *ff* yo-na *mp* Oh *ff* yo-na *ff* scream

mp Oh *ff* yo-na *mp* Oh *ff* yo-na *mp* Oh *ff* yo-na *ff* scream

mp Oh *ff* yo-na *mp* Oh *ff* yo-na *mp* Oh *ff* yo-na *ff* scream

mp Oh *ff* yo-na *mp* Oh *ff* yo-na *mp* Oh *ff* yo-na *ff* scream

(SIMBA falls into MUFASA's arm.)

ff *ff* *ff* *f*

Ton. Gr. Kbds. Ve. Bs

57

58

59

60

yo

- we

yo

- na

yo

- we

yo

- na

yo

- we

yo

- na

yo

- we

yo

yo

- we

yo

- na

yo

- we

yo

- na

yo

- we

Yo - na

yo

yo

(MUFASA threading through)

C. Hrs. Keds. Segs

- Fl

61

62

63

yo

- (Oh)

we

yo

yo - na

yo

yo - na

yo

yo

we

yo

- na

yo

- we

yo

na

yo

(Oh)

yo

yo - na

yo

yo - na

yo

yo

we

yo

yo

na

64 65 66 67

Ba ba wa mi *ff* Or. *slides*

Ba ba wa mi *ff* Or. *slides*

Ba ba wa mi *ff* Or. *slides*

Ba ba wa mi *ff* Or. *slides*

Cat *Flava* *(Fl loco)*

ff Or. *slides*

68 69 70 71

Yo - na yo - na yo - na yo - na yo - na yo - na yo - na yo - na yo - na

Yo - na yo - na yo - na yo - na yo - na yo - na yo - na yo - na yo - na

Yo - na yo - na yo - na yo - na yo - na yo - na yo - na yo - na yo - na

Yo - na yo - na yo - na yo - na yo - na yo - na yo - na yo - na yo - na

Yo - na yo - na yo - na yo - na yo - na yo - na yo - na yo - na yo - na

(MUFASA climbing)

WW, Maz, Sigs

Bz, Gr, Bs

72

73

74

75

76

Ba

ba

wa

mi

ba

ba

wa

mi

ba

ba

Ba

ba

wa

mi

ba

ba

wa

mi

ba

ba

Ba

ba

wa

mi

ba

ba

wa

mi

ba

ba

Ba

ba

wa

mi

ba

ba

wa

mi

ba

ba

77

78

79

wam

wam

wam

wam

fp ^{SC}*fp* Yo*fp* Yo*fp* Yo*fp* Yo*fp* Yo(SCAR digs his claws)
SCAR: "Long live the king."

Cl. Br. Kod 1

*mp**fp*

- Gr. Kods 2 & 3. Stgs

Bs (Bvb)

Chelsea Music Service, Inc.

311 West 43rd Street NYC 10036

212 541-5656

[illegible]

NO. 13 STAMPEDE - PART 2

[Rev. 6/1/99]

Flute

Vlns

pp mp

+ Kbd 2 [Voices]

Vc

Rit. Slower

A Tempo

Brass

Hrs. Tons

Clar. Stgs. espress

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21

22 23 24 25

mp

— Flute

26 27 28

mf

Molto Rit

29 30 31 32

Slow

p

Emergency Safety

Brass, Vln. Vla

Vc, Bs (trem)

+ Tuba

33 34 35 36

WW Sva, Marimba, Guitar

Violins

Vla, Vc

p

NO. 14

EULOGY

[Rev. 6/1/99]

Freely

A **RAFIKI:**

Ma - di-a-o - ha le-ka se-be-te chiya ho-we le-se-bath(a) (+)

Kod 1 cue

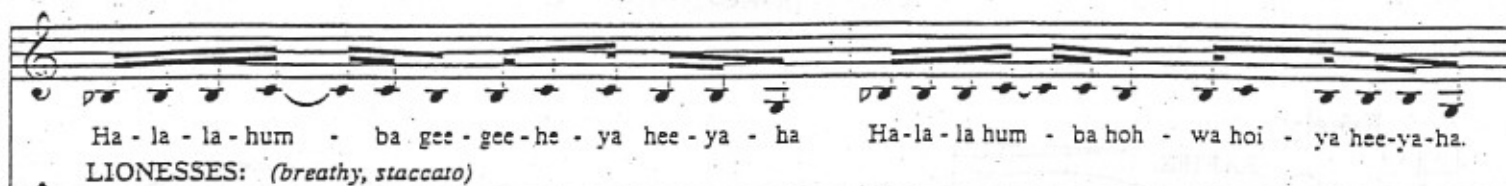
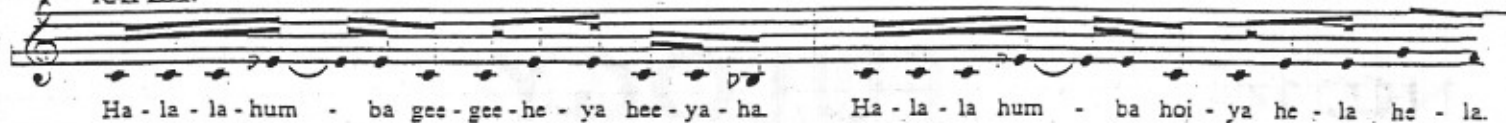
Mo le-ka ge-meo tsa-ba ho wa Le-bo ha-leng ha-o bu-e ka-le-ha

niente

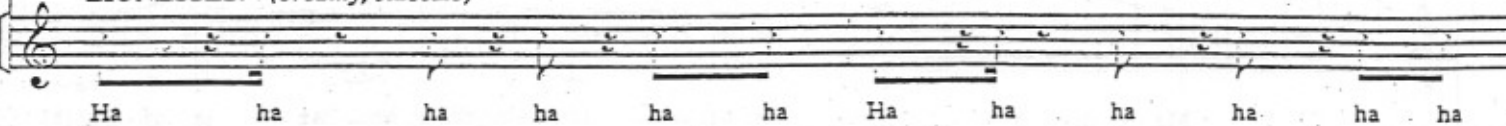
(8th)

Le-bo ha-leng ha-o bu-e ka-le-ha ha ha oh oh

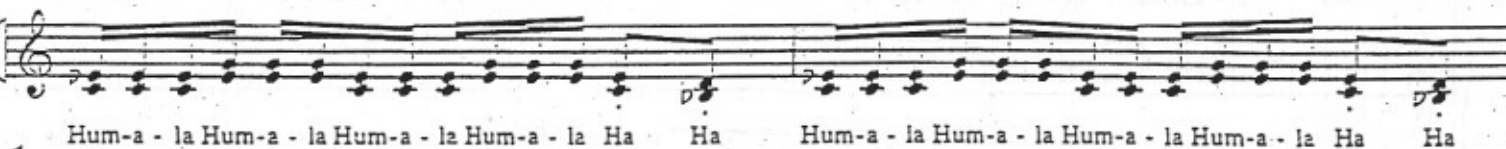
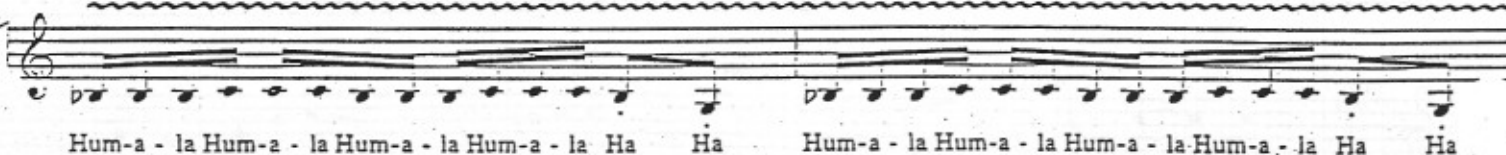
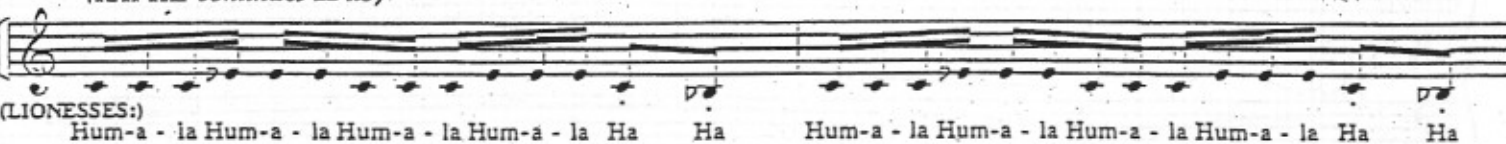
B A Tempo
RAFIKI:



LIONESSES: (*breathy, staccato*)



(RAFIKI continues ad lib)



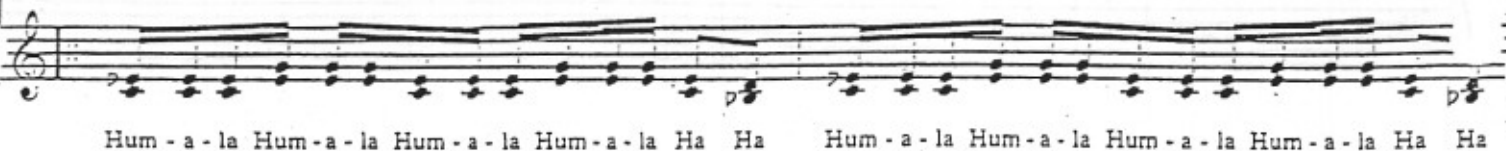
(RAFIKI:)

(wail)



Repeat ad lib

(ad lib wails over chant)



Ah Ah Ah Ah

(LIONESSES:)

Hum - a - la Hum - a - la Hum - a - la Hum - a - la Ha Ha Hum - a - la Hum - a - la Hum - a - la Hum - a - la Ha Ha

C (LIONESSES:)

Hum - a - la Hum - a - la Hum - a - la Hum - a - la Ha Ha Hum - a - la Hum - a - la Hum - a - la Hum - a - la Ha Ha

Kbd2. Strings. Bs. Clar.

pp

Hum - a - la Hum - a - la Hum - a - la Hum - a - la Ha Ha Hum - a - la Hum - a - la Hum - a - la Hum - a - la Ha Ha

(breathy, staccato)

Ha ha ha ha ha ha

Rehearsal Piano

[Rev. 6/1/99]

Eulog.

ON CUE: SCAR rises up.

SCAR: "Mufasa's death is a terrible tragedy. But to lose Simba -- who had barely begun to live?"

Quasi Recit.

1 Horns, Trns, Kbds 1 & 2

For me, it is a deep, personal loss. So it is with a heavy heart that I assume the throne.

Yet out of the ashes of this tragedy, we shall rise to greet the dawning of a new era-- in which lion and hyena come together in a great and glorious future!"

Deliberately

SCAR:

HYENAS (Chorus):

19 20 21 3

haps not the kind you've been used to. But cer-tain-ly game for a

ha ha ha ha ha ha ha ha Ah.

ha ha ha ha ha ha ha ha Ah.

Vins

Am Am G Dm F Bm7(♯5)

Bs, Vc, Kbd 3

A Piacere

22 23

laugh, be pre-pared!

E

p Am *f* *p*

NO. 14A RAFIKI MOURNS

(A Cappella)

RAFIKI:

Mi - leh - leh mbya - ni mpo - ka ya ni - ka ku - mu - yi - ni

Orchestra

YOUNG NALA:

ku - mu - yi - ni

RAFIKI:

Kam-be nsem - be-le mbiya - ni mpo-ka lun - di - la mwa - na Ho - san - na

SARABI:

ee ah Ho-san-na.

YOUNG NALA:

RAFIKI:

Oh Ma - ma na wu det - sa kam - be

SARABI:

na wu det - sa kam - be kpt - sa - ri.

RAFIKI:

De - la ma ma mbya - ri mbya - ri

SARABI:

De - la ma - ma ka bant - sa ka - ri mbya - ri mbya - ri

YOUNG NALA:

mbya - ri mbya - ri

NO. 15

BOWLING
FOR BUZZARDS

[Rev. 6/1/99]

Fast and Furious

Percussion soli

1 *long*

Ad Lib Rattle, China Cym, Superball on Conga,
Bass/Vc col legno behind bridge, CUED TO STAGE ACTION

2 *ff*

Tuba

Safety (Out on any beat)

- Kbd 2 [Vulture Screams]

3

4

lowest poss note

NO. 16 **HAKUNA MATATA**

[Rev. 8/26/99]

CUE: PUMBAA: "Ha-ku-na Ma-ta-ta. It means 'no worries.'"

Ad lib.

TIMON:

Ha - ku - na ma - ta - ta What a won - der - ful phrase!

Gtr, Marimbas, Kbd 1

F B \flat /F F C

A Tempo

PUMBAA:

Ha - ku - na ma - ta - ta Ain't no pass - ing

C/E F D/F \sharp

The musical score is written for Piano, Vocal, and Conductor. It features two vocal parts: Timon and Pumbaa. Timon's part is marked 'Ad lib.' and includes the lyrics 'Ha - ku - na ma - ta - ta' and 'What a won - der - ful phrase!'. Pumbaa's part is marked 'A Tempo' and includes the lyrics 'Ha - ku - na ma - ta - ta' and 'Ain't no pass - ing'. The piano accompaniment is written for Guitar, Marimba, and Keyboard. It includes chords and melodic lines for each instrument. The score is divided into two systems, each with a vocal line and a piano accompaniment line. The first system is for Timon and the second system is for Pumbaa. The piano accompaniment includes chords and melodic lines for each instrument. The score is written in a standard musical notation with a key signature of one flat and a common time signature.

7 TIMON: 8 9 10

craze It means no wor-ries— for the rest— of your

WW (8va)

G7 G°7 G/B Drums Am C/E F

11 BOTH: 12 13 14

days— It's our prob-lem free— phi -

Kod 2 [Accord.] WW

D/F# C/G

15 TIMON: 16 17 18

los - o - phy— Ha - ku - na ma - ta - ta—

G C

19 20 21 22

WW, Gtr
B \flat Strings pizz.

23 24 25 25B

1. 2. Vamp Cut on

WW, Gtr
1st x only

26 TIMON: 27 PUMBAA: 28 Rall. 29 30 off-key T.

Why, when he was a young wart - hog — When I was a young wart - hog!

B \flat F C ff

32 In Tempo

PUMBAA:

found his a - ro-ma lacked a cer-tain ap-peal— He could clear the Sa-van - nah af-ter ev - 'ry meal!— I'm a

Carinet

E^b F C G

sen - si - tive soul Though I seem thick - skinned And it

B^b F Dm⁷/F C

Tuba 8th

Poco ad lib

39 hurt that my friends nev - er stood down - wind! And, oh, the

Vin solo - schmaltzy—

E^b F G C

gliss.

ff

A Tempo

43 TIMON: PUMBAA: 45 TIMON: 46 PUMBAA:

shame! Hewas a - shamed! Thought of chang-in' my name! Oh, what's in a name? And I got down

S/A: Gospel

Ah

T/B:

(Gospel)

TIMON: "Hey! Pumba!
Not in front of the kids!"
PUMBAA: "Oh. Sorry."

TIMON:

45 PUMBAA:

49

50 BOTH:

heart-ed How did you feel? — Ev - 'ry time that I...

Ha - ku - na ma

51

52

53

54

ta - ta

What a won - der - ful phrase

Ha - ku - na ma -

ww

b

F

Ton

C

55

56

57

58 SIMBA:

ta - ta

Ain't no pass - ing craze

It means no

g

F

D7

D7/F#

G

Am7

Ton

G/B

E/G#

TIMON: "Sing it, kid!"

59

60

61

62

wor - ries

for the rest of your days

P:

It's our

Strings

Flute

Am

C/E

F

D/F#

D

63 64 65 66 SIMBA: T & P: Ha - ku - na

prob-lem free Phi - los - o - phy

C/G G G

67 68 69 70

12 - 12

Xnd 1 (Accord.)

C C/E F G

71 Vamp (ad lib) under dialogue
+ Clarinet improv. on cue CUT ON CUE: SIMBA: "Here goes. Hakuna Matata."

72 73 74

C C/E F G

Clarinet slow gliss 75 76 77

mf Bass solo

SIMBA: "Slimy, yet sati
TIMON: "That's it!"

78

79

80

81

SOPRANOS & ALTOS:

Ah
TENORS & BASSES:

Ah

Ah

Ah

Pan Flute

F/C

TIMON & PUMBAA:

Ha -

Ah

G/B

G

F

85 86 87 88

ku-na ma-ta-ta Ha - ku-na ma-ta - ta Ha - ku-na ma-ta-ta Ha - ku-na ma-ta-ta Ha

Strings *pp* *cresc. poco a poco* C/G Horns, Tbrns $E^b \circ 7/G$

(b) (b)

89 90 91 92 (BIG) SIMBA:

ku-na ma-ta - ta Ha - ku-na ma-ta - ta Ha - ku-na ma-ta - ta Ha - ku-na It means n

Dm^7/G $sf^2 G^7$ *mf* E/G^{\sharp}

73

94 95 96

SIMBA & TIMON:
PUMBAA:

worries — for the rest — of your days — It's our

S:
A:
T:

Ha Ha Ha

Am C/E F D/F# Ton 1 D
Ton 2

97 98 99 100

TIMON:
PUMBAA:
SIMBA:

prob-lem free — Phi - los - o - phy — Ha - ku - na ma -

Ha -

Ha - ku - na ma -

C/G G7 E/G#

101 (TIMON:) 102 103 104

ta - ta — Ha - ku - na ma - ta - ta — Ha - ku - na ma

(PUMBAA:) + OFFSTAGE VOICES:

ku - na ma - ta - ta Ha - ku - na ma - ta - ta Ha - ku - na ma - ta - ta Ha - ku - na ma - ta - ta Ha

(SIMBA:)

ta - ta — Ha - ku - na ma - ta - ta — Ha - ku - na ma

Am C/E F G E/G#

105 106 107 108

ta - ta — Ha - ku - na ma - ta - ta —

ku - na ma - ta - ta . Ha - ku - na ma - ta - ta Ha - ku - na ma - ta - ta Ha - ku - na ma - ta - ta H

ad lib.

ta - ta — Ha - ku - na ma - ta - ta —

Clarinet solo - Ten 15vb

Am C/E F G

109

PUMBAA:

TIMON:

THEY continue ad lib.

110

111

112

I say Ha-ku-na.

I say Ma-ta-ta.

(ALL:)

ku-na ma-ta-ta Ha-ku-na ma-ta-ta Ha-ku-na ma-ta-ta Ha-ku-na ma-ta-ta Ha-

(SIMBA:) continues ad lib.

ta - ta

Ha-ku - na ma-

Marimba

C/E

F

G

On Cue

113

114

115

116

117

(ALL:)

ku-na

(SIMBA:)

ta - ta

Clarinet

Kbd. 1 solo fill

Tbn.

f C/G

C

C7/E

F

F#7

C

NO. 17

ONE BY ONE

[Rev. 6/1/99]

A cappella through bar 19

LEAD TENOR:

I - I - I - I - I - bam - be

ni nja - lo - ba - ki - thi ni - nga

di - nwa —

SOPRANO:

Ni - nga - phe - le - lwa — nga

ALTO:

Ni - nga - phe - le - lwa — nga

TENOR:

Ni - nga - phe - le - lwa — nga

BARITONE:

Ni - nga - phe - le - lwa — nga

(LD TEN:)

Si-ya ba-bo— na be-be fu-nu-ku-si

qe-da

Nge-ke-ba

lun-ge—

Si-zo

(S:)

One by one

Nge-ke-ba

lun-ge—

si-zo

ma-ndla—

One by one

small notes optional

One by one

(A:)

ma-ndla—

One by one

Nge-ke-ba

lun-ge—

si-zo

(T:)

ma-ndla—

Nge-ke-ba

lun-ge—

si-zo

(BAR:)

ma-ndla Si-ya ba-bo— na be-be fu-nu-ku-si

qe-da

One by one

One by one

BASS:

Si-ya ba-bo— na be-be fu-nu-ku-si

qe-da

One by one

One by one

(LD TEN:)

nqo-ba—

Nge-ke-ba

lun-ge—

I - bam-be

ni nja-lo-ba-ki - thi ni - nga

(S:)

nqo-ba—

Nge-ke-ba

lun-ge—

One by one

One by one

(A:)

nqo-ba—

Nge-ke-ba

lun-ge—

I - bam-be

ni nja-lo-ba-ki - thi ni - nga

(T:)

nqo-ba—

Nge-ke-ba

lun-ge—

(BAR/BS:)

One by one

One by one

10 11 12

di-nwa— Si-ya ba-bo— na be-be fu-nu-ku-si qe-da Nge-ke—
One by one Nge-ke—

Nin-ga phe-lel-wa— nga mand-la—
One by one

di-nwa Nin-ga phe-lel-wa— nga mand-la—
One by one Nge-ke—

Ni-nga-phe-le-lwa— nga ma-ndla— Nge-ke—

Si-ya ba-bo— na be-be fu-nu-ku-si qe-da One by one

13 14 15

lun - ge— Si - zo nqo - ba— Nge - ke - ba lun - ge— Si -
lun - ge— si - zo nqo - ba— Nge - ke - ba lun - ge— si -
One by one One by one One by one

lun - ge— si - zo nqo - ba— Nge - ke - ba lun - ge— si -
lun - ge— si - zo nqo - ba— Nge - ke - ba lun - ge— si -
One by one One by one One by one

(LD TEN:)

16

17

ngo - ba Ngo ba - thi - na
ngo - ba

Si - ya za - (z')

Ngo ba - thi - na

(S:)

Ngo ba - thi - na

Si - ya za (z')

Si - ya za -

(A:)

nqc - ba

Si - ya za - (z')

Si - ya za -

(T:)

ngo - ba

Si - ya za - (z')

Si - ya za -

(BAR:)

Ngo - ba - thi - na

Si - ya za - (z')

Ngo - ba - thi - na

Si - ya za -

(BS:)

Ngo - ba - thi - na

Ngo - ba - thi - na

18

19

Ngo - ba - thi - na

Ngo ba - thi - na

(z')

Si - ya za - (z')

Si - ya za -

(z')

Si - ya za - (z')

Si - ya za -

(z')

Si - ya za - (z')

Si - ya za -

(z')

Ngo - ba - thi - na

Si - ya za - (z')

Ngo - ba - thi - na

Si - ya za -

Ngo - ba - thi - na

Ngo - ba - thi - na

20 (LD TEN:) 21 22

Zo - bo - na ba - ya - ba - le - ka Zo - bo - (n') Zo - bo - (n')

(S:) (z') Zo - bo - na zo - bo - na zo -

(A:) (z') Zo - bo - na zo - bo - na zo -

(T1:) (z') Zo - bo - na zo - bo - na zo -

(T2:) soli ALL: Zo - bo - na ba - ya - ba - le - ka zo - bo - (n') zo - bo - (n')

(BAR:) (z') zo - bo - na Hee-ee zo - bo - na Hee-ee zo -

(BS:) zo - bo - na Hee-ee zo - bo - na Hee-ee zo -

Kbd 1 [Claps]

Percussion 1 & 2 (Puilis)

(LD TEN:) *solo ad lib*

23 Zo - bo - (n') He'y ba - thi 24 zo - bo - na ba - ya - ba - le - ka 25 Zo - bo - (n')

(S:) na zo - bo - (n') Zo - bo - na zo - bo -

(A:) na zo - bo - (n') Zo - bo - na zo - bo -

(T1:) na zo - bo - (n') Zo - bo - na zo - bo -

(T2:) zo - bo - (n') ba - ya - ba - le - ka

(BAR/BS:) na Hee - ee zo - bo - (n') zo - bo - na Hee - ee zo - bo -

26 27 28

Zo - bo - (n') Zo - bon - na a - ma - gwa - la Who:

na zo - bo - na zo - bo - (n') a - ma - gwa - la

na zo - bo - na zo - bo - (n') a - ma - gwa - la

na zo - bo - na zo - bo - (n') a - ma - gwa - la

na zo - bo - (n') a - ma - gwa - la

ba - ya - ba - le - ka ba - ya - ba - le - ka zo - bo - (n') a - ma - gwa - la

na Hee - ee zo - bo - na Hee - ee zo - bo - (n') a - ma - gwa - la

you & the cowards

(LD TEN:)

31

29

30

Ah - we - mo

lo - bo

(S:)

ba - la la - mi e - lim - nya - ma ndi - ya zi -

(A:)

ba - la la - mi e - lim - nya - ma ndi - ya zi -

(T:)

ba - la la - mi e - lim - nya - ma ndi - ya zi -

(BAR/BS:)

ba - la la - mi e - lim - nya - ma ndi - ya zi -

32 33 34

oh mo-lo-bab' he-ba-thi' ba-la la-mi E-lim-nya

dla nga - lo I-ba-la la-mi e-lim-nya

dla nga - lo I-ba-la la-mi e-lim-nya

dla nga - lo I-ba-la la-mi e-lim-nya

dla nga - lo I-ba-la la-mi e-lim-nya

35 36 SOP. SOLO: 3-

(LD TEN:) I - ba - la - la I -

ndi - za ku - fa oh mayi - ba - bo

(S:) ma ndi - za ku - fa na - lo I - ba - la la -

(A:) ma ndi - za ku - fa na - lo I - ba - la la -

(T:) ma ndi - za ku - fa na - lo I - ba - la la -

(BAR/BS:) ma ndi - za ku - fa na - lo I - ba - la la -

38 39 40

ba - la - la I - ba - la - la I

Oh mo-lo-bo hai Oh mo-lo-bo he-ba-t

mi E - lim - nya ma ndi-ya zi dla nga - lo-

mi E - lim - nya ma ndi-ya zi dla nga - lo-

mi E - lim - nya ma ndi-ya zi dla nga - lo-

mi E - lim - nya ma ndi-ya zi - dla nga - lo-

mi E - lim - nya ma ndi-ya zi - dla nga - lo-

41 42 43

ba - la - la I - ba - la - la I - ba - la - la

ba - la - la (m') e - lim - nya - ma ndi - za ku - fa

I - ba - la la - mi E - lim - nya - ma ndi - za ku -

I - ba - la la - mi E - lim - nya - ma ndi - za ku -

I - ba - la la - mi E - lim - nya - ma ndi - za ku -

I - ba - la la - mi E - lim - nya - ma ndi - za ku -

I - ba - la la - mi E - lim - nya - ma ndi - za ku -

44 (SOP SOLO:) 45 Freely 46

na - lo

(LD TEN:) Oh mo-lo-bo Hayi-ee' He Kum-nan-di ba-k - thi-bo

(S:) fa na - lo He

(A:) fa na - lo He

(T:) fa na - lo He

(BAR:) fa na - lo He

(BS:) fa na - lo He

**

48 (LD TEN:) 49 50 51

Kum - nan - di kwe - la kith' E - a - fri - ca.

(S1:) (S2:) (S1:)

Kum - nan - di kwe - la kith' E - a - fri - ca.

(A:)

Kum - nan - di kwe - la kith' E - a - fri - ca.

(T:)

Kum - nan - di kwe - la kith' E - a - fri - ca.

(BAR:)

Kum - nan - di kwe - la kith' E - a - fri - ca.

(BS:)

Kum - nan - di kwe - la kith' E - a - fri - ca.

Kum - nan - di kwe - la kith' E - a - fri - ca.

NO. 17A BLEAK CLUSTERS

[Rev. 6/25/98]

1 *8me* Strings, Kbd

2 *8me* Strings, Kbd

3 *8me* Strings, Kbd

4 *8me* Strings, Kbd

(- ad lib Elec Gtr, Key Clix, Bowed Cym, etc)
Bs Dr, Wind Gong

Bass Drum

Horns *p*

4A Trem. Stgs. Tons

4B+ Stopped Hrs

4C

4D - Gtr fx

4E

4F

4G

4H

4I

4J

4K

4L - Horns

Safety Strings, Kbd

5 *8me* Strings, Kbd

6 *8me* Strings, Kbd

7 *8me* Strings, Kbd

8 *8me* Strings, Kbd

+ Gtr, Key Clix, Bowed Cym, etc as before
Brass

Fade and Cut on Cu

NO. 18

THE MADNESS
OF KING SCAR

[Rev. 8/26/99]

CUE: SCAR: "Zazu, why am I not loved?"

Freely

SCAR:

I am that rare and awe-some thing— I'm ev-'ry inch a king—

colla voce

f Brass, Pno, Stgs

BANZAI: "Hey, boss!"

Yet I feel a twinge of doubt— As I go walk - a - bout—

mp Fl, Bs Clar, Pno, Stgs, Mar

(To 17)

A Tempo - Moderately Slow

When my name is whis-pered thru the pride Is this talk of love or re-gi -

f Flute

Hrs, Mar, Pno

+Vlrs, Vla

Hrs, Mar, Pno $\frac{5}{8}$

Bs Clar, Vc

Freely

20 cide Tell me I'm a - dored Please tell me I'm a

-Vins. Vla

(- G= Wa-Wa)

22

Moderato Buffo ♩ = 78-80

23 dored BANZAI: "Hey, Boss! SCAR: "What is it?
BANZAI: "We got a bone to pick with you." (Dialogue continues)

mp
Orch

Tor.

Still in Tempo

SCAR:

28 You and your pet-ty com-plaints You don't know what real hun-ger is Day af-ter day it gn
(dark, brooding)

mf

p

32 at the ve-ry core of my be-ing I had that once It was worms!

34 BANZAI!

35

36

A Tempo
SCAR:

No No No It's like an itch Deep Per-sis-tent Pro - found
BANZAI:

That's it:

ff

mp

p

Rall.

Worms

When they

get

real - ly bad

all you gotta
do is hunker scoot!
down and

Più Mosso (in 2)

SCAR: "Thanks for the tip. (*Exploding*) Ingrates! If it weren't for me, you'd be beating off buzzards for your next bite!"

Mar. Bongos

lightly

Last X. Toms

Tbn. Vc

Bs Clar. Gr

Bs Clar. Gr

BANZAI:

48

49

50

Yeah you're our sav-ior Thanks— a bunch

But how a-bout some lut

SHENZI:

Yeah you're our sav-ior Thanks— a bunch

But how a-bout some lut

ED: (Opera)

mp

Ah—

Ah—

Ten. Vc

51

52

53

It does-n't mat-ter if— it's fresh

It does-n't mat-ter if— it's fresh

Ah—

Bs Clar, Gtr

54

I need a fix of flesh My

I need a fix of flesh My

Ah La la la la la la

55

bones have moved to where they've nev - er been

bones have moved to where they've nev - er been

OPT. La la la la la

Ton. Mar

Gtr. Vir. Via

Bs Clar

Pno, Bs

59 60 BANZAI: 61

They are on the out - side look - ing

SHENZI:

They are on the out - side look - ing

la la la la la la la la Ah

Fl. Ten. Mar

Gr. Vln. Vla

SCAR: "Are you blaming me?"
BANZAI & SHENZI: "Oh no, it's the lionesses."

62 63 64

in. You are so a -

in. You are so a -

Ha ha ha ha ha Ha ha ha ha ha ha

Fl. Mar

-Tons

65 66 67

You You you you you You

(BANZAI:)

dored You are so a - dored Oh

(SHENZI:)

OPT. Svb

dored You You You You You Oh

ED:

OPT. Ah

Fi

Mar

Pno, Kod 3 [Pizz], Hrs, Vlr, Vla

mp

Vc

Bs+Cb Cl, Vc, Bs

65 69 70

SCAR: "That's more like it."

You

you are so - a dored

you are so a - dored

Bs Cl

Bs+Cb Cl, Hr., Tbn,
Gr. Pno, Vc, Bs

f

Chelsea Music Service, Inc. 311 West 43rd Street NYC 10036 212 541-8656

Double X Vaudeville Feel (in 4)

71

BANZAI:

72

73

But what I'd give for one — more hit —

Of wild-e-beast kiel-ba -

SHENZI:

But what I'd give for one — more hit —

Of wild-e-beast kiel-ba -

ED: (Ad lib rhythmic laughing)

Picc. Mar. Kod 2 [Fl]. Vlns

Pno, Mar

Tbn, Cb Cl, Vc, Bs

Fin
(-Vibrasiap)

Tbn

74

75

75

sa

Or may-be horn-bill on — a spit

sa

Or may-be horn-bill on — a spit

(-Vibrasiap)

Dictated

77 78 79

SCAR: Mu-fa-sa?! Mu-fa-sa?! SCAR: "How dare you! I told you never to mention that name!" ZAZU: "Note taken. I shall never mention 'M-m-m' again."

ZAZU: (loudly)

Oh how I miss Mu-fa - sa

sfz *Low cluster* *Low cluster*

SCAR: "Even in death ..." (MUSIC)

Senza misura

In Tempo

80 81 82

SCAR: (continuing) "...his shadow looms over me. There he is! No! There he is! And there!" I am per-fect-ly fine!

ZAZU: "Calm yourself, Sire, or you'll get another one of your splitting headaches!" (continue)

p *accel. e cresc.* *fin (5vb) slow 1/4 tone bends*

f Brass, Mar

gliss.

Dms, Pno, Vc, Bs

Tbn, Toms, Vc

Presto Psychotico (in 1)

83 (+Gtr glass)
Fls (5va):

85 - Random perc objects

86

Mar

Hr. Sigs

Mar. Pnc.
Kod 2 (pizz)

Ton. Bs

87 SCAR:

88

89

90

I'm bet - ter than Mu - fa - sa was

Fl. (Mar)

Sigs

p

Ton, Mar, Vc. Bs

91

92

93

94

I'm re - versd; I am re - viled

f

95 96 97 98

I'm i - do - lized I am des - pised

F. (Mar)

V. Vln. Vln.

p Hrn.

99 100 101

I'm keep - ing calm I'm go - ing wild

Fis. Cong. (-Gtr. Strg gliss.)

Hrs. Kbd 2 (Choir Scream), Kbd 3 (Trem)

fff

102 (To 117) 117 118

I tell my - self I'm

f

119

In 1

120

121

122

fine Yes I am No you're not Yes I am No you

F. Sops *leggiere*Hns, Pno
p

Tbns, Mar, Stgs

123

124

125

126

not I tell my self I'm

tr:

Gr

+Ton

*cresc.*Hn.
*sub f**ff*

Kod 2 (Tump)

127

128

129

130

fine No you're not Yes I am No you're not Yes

Fl. Cl

(+Gr glasses)

Hn, Stgs

131 132 133 134

No Yes No Fine Not Am

-Vins

Accel. Molto 135 Repeat ad lib Breakdown on cue Dictated 137

No:

ZAZU: "Oh, pull yourself together. Sire."
SCAR: "Oh, very well." (TBN GROWL) (continue)

Hn t' t' t' t'

Ton w/plunger

138 Slowly, Quasi Recitative 139 140 141

SCAR (cont.): "Zazu...?"
ZAZU: "Yes, Sire?" (continue) SCAR: "Nobody loved me, there's the rub. not even as a cub. What did my brother have that I don't have?"

Fl, Cl, Hn, Kbd 1 [Harpsi] Vln (solo)

mp Vlns Vc

Rubato

A Tempo

Rit.

142 143 144

ZAZU: "Do you want the short list or the long?"

SCAR: "Whatever!"

ZAZU: "Well, he had adoring subjects ... a loving family ... a devoted queen ..."

A Tempo, with determination

Rall.

145 146 147 148

SCAR: "That's it! I need a queen!" ZAZU: "A what?"

SCAR: "A queen, man! A queen! Without a queen what am I? -- A dead end, no line, no descendants, no future. With a queen, ... I'll have ... cub"

Brass, Sigs. Harpsi

FL Cl

Kbd 3 | Cele

mp p

SCAR: (Continuing)
"Immortality will be mine! ..."

...Immortality will be mine!!"

NALA: "Scar."
SCAR: "Ah, Nala ... your timing
couldn't be more perfect. My,
how you've grown."

NALA: "Scar, you've got to do
something. We're being
forced to overhunt." Bright Tango

Più Mosso (in 4)

149 150 151 152 153

FL Cl

Sigs

Pno, Orch

Castanets

vd

154

NALA: "You're the king.
Control the hyenas."

155 156

She's got those as - sets fe - min - ine I have to make her mine

Cl, Accordion: 3 +Hins

mp Tuba, Bs

NALA: "You're destroying the Pridelands."

NALA: "If we stop now ...
Don't you see ..."

157 158 159

No - bil - i - ty in ev - 'ry gene

NALA: "... there's a chance for
things to be all right again ..."

160 161

She has to be my queen

Suddenly Intense

NALA: "What are you doing?! Are you listening to me?"

162 163 164 165

Come sweet Na-la It's writ - ten in the stars.

Sops

mf Orch

NALA: "What are you talking about?"

166 167 168

We'll cre - ate a host of lit - tle scars.

Rall.

NALA: "Get away from me."

(NALA scratches SCAR)

169 170 171 172

Tell me I'm a - dored tell me I'm a do... -

Ratchet, Washboard

173 Much Slower

174 175

SCAR: "Oh, Nala ... you know how I loathe violence ... One way or another, you will be mine."

NALA: "Never. Scar! Never!" (NALA runs out)

SCAR: You be - long to

Kbds [Pno], [Hns], [Stgs] *p* + Tam Tam, BD

Orch *sfz*

176

A Tempo (in 4), Più Allegro

177

me.

Picc. Fl

- Pno ad lib arpeg

Mar, Stgs

Hrs. Tan

f

178

179

You all be - long to

Stgs

fp

180

181

182

183

me.

Picc

Rrrah!

Orch

ff

plur.

fff

NO. 19 **SHADOWLAND**

[Rev. 8/26/99]

Emotionally ♩ = 74

Congas B Congas C Congas
 Claves Claves Claves
 C/E p
 Kod 2 [Mute Stgs]
 1 p Fat - she - le - so - le - a - ha - la - le - la -
 C/E Fadd⁹ G² Cadd⁹ Am⁷ FMaj⁹ G Am
 5 6 7 8 9 NALA:
 Sha - dow -
 Fat - she - le - so - le - a - ha - la - le - la -
 F F⁶ G C²/E Dm⁷ C²/E FMaj⁷ Gsus⁴ G

10 11 12

land the leaves have fal - len.

Marimba
Am Am/G F

13 14 15

This sha-dowed land, this was our

Am

16 17 3

home. The riv - er's

Gsus⁴ G G² G

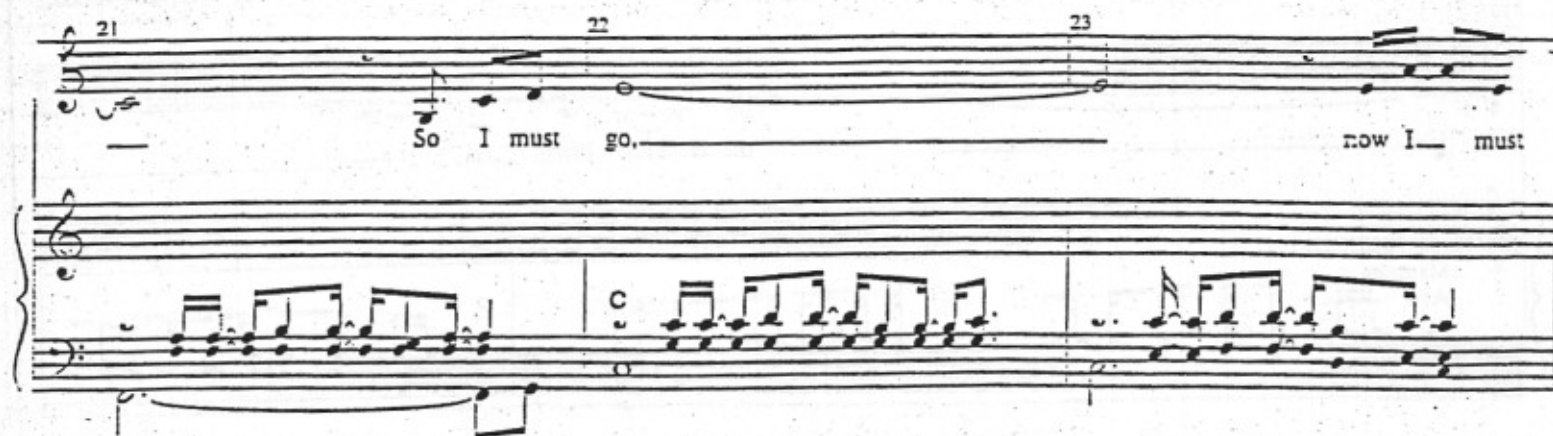
18 19 20

dry, the ground has bro - ken.

Am Am/G Fadd⁹

21 22 23

So I must go. now I must

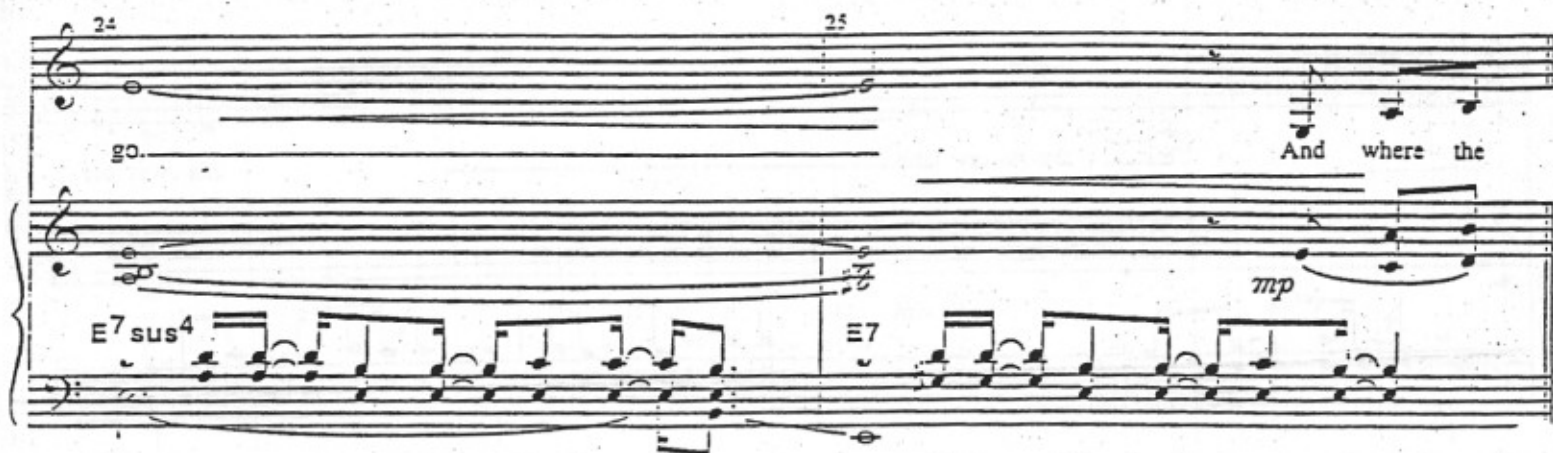


24 25

go. And where the

mp

E7 sus4 E7



26 27 28

(-Wood flute)

mf jour - ney may lead me let your prayers be my

mf Am- F F/G



29 30

guide. I can - not stay here. my

Am



31 32

fa - mi - ly, but I'll re - mem - ber my

Esus⁴

33 34 *ad lib.* 35 36

pride. I have no choice, I will find my way, le-a ha - ia - le - la.

mp Pride - land. my land, tear - stained dry land.

mp Pride - land. my land, tear - stained dry land.

Vln. Knt (Srgs).

mp F⁶₉ Gsus⁴ Asus⁴ A

37 38 39 40

Take this prayer, what lies out there, le-a ha - la - le - la.

Take this with you, fat - she le - so.

Take this with you, fat - she le - so.

Horn!

F⁶₉ (b) G⁷ sus⁴ A sus⁴ A

42 43 44

TENORS & BASSES:

pp Mda - li-wam (my creator) Mda - li-wam Mda - li-wam mi-bo Mda - li-wam

(+Wd Flute 15ma)

Dm B⁷ Maj⁷ Dm

45 46 47 (To 52)

Mda - li - warn Mda - li - warn nu-bo

Dm Asus⁴ A⁷

52 53 54 55 S/A:

And where the

TEN:

f And where the

B:

f

Violins

mf *cresc.*

Dno³ D² Bm^{7b5} E⁷ sus⁴

56 | 57 | 58 | 59 |

jour - ney— may lead you— let this prayer— be your guide. . . Though it may

jour - ney— may lead you— let this prayer— be your guide. . . Though it may

(+Stgs, Kbd2 [Stgs])

Am F F/G Am

MAZUNDA

60 | 61 | 62 | 63 |

take you— so far a-way— al-ways re mem - ber your pride.

take you— so far a-way— al-ways re mem - ber your pride.

Oh

RAFIKI:

E7 Am

64

Fa: - she le - so

(RAFIKI:)

wa na ka un ka tsee la kee ya how

hoi-ho

mp (-Stgs, Kod2 [Stgs])

Fa she le so

p C/E Fadd⁹ G2 C/G

66

ha - la - le la be - su bo

le fa: she kee la how - gow fa - la un ka tsee - la kee ya how - wa na ka bo

le a ha - la - le - la

Am⁷ FMaj⁹ G Am

68 *mf* fat - she le - so le - a

(RAFIKI:) tsee-la swa yoo— tsee la swa yoo— tsee la swa yoo— tsee la kee ya how— wa na ka bo

Fat she le so

F F6 G C²/E

70 le - a ha - la - le - la And where the (SOP:)

oh.

ALTO:

ha - la - le - la And where the

TEN:

ha - la - le - la And where the

BARI/BS:

cresc.

le - a

F^{Maj}7 Esus⁴ (+Fls, Srgs)

C²/E

72 (NALA continues ad lib) 73 74 75

jour - ney — may lead me — let this prayer be my guide

RAFIKI:

ngi - za bu - ya - bo u - so bu - ya - bo —

jour - ney — may lead you — let this prayer — be your guide. Though it may

jour - ney — may lead you — let this prayer — be your guide. Though it may

Hrs. Tons

(Kbd 1 - ad lib comping)

Am F Am

(NALA continues ad lib)

76 77 78 79

take you — so far a-way al-ways re - mem - ber your pride. And where the

Eh

sol

take you — so far a-way al-ways re - mem - ber your pride.

fp

Am E7sus4 E7 Am

80

(NALA continues ad lib)

81

82

83

ff

jour - ney — may lead you — let this prayer — be your guide. Though it may

jour - ney — may lead you — let this prayer — be your guide. Though it may

Vins (+Sva), Vc (Svb)

(Fin. Ton continue as before)

Am F F/G Am

(NALA continues ad lib)

84 85 86 (NALA:) 87

Ngí — za bu-ya - bo

take you — so far a-way — al-ways re - mem - ber your pride.

take you — so far a-way — al-ways re - mem - ber your pride.

Am E7sus4 E7 *p* Am7



88 88A * 88B 89 90

oo woa oh ngi zabu - yabo be-so-bo my people be-su-bo.


Am(add9)

* NOTE: In the orchestra score and pit parts bar 88 is played 3x then goes directly to bar 89.
Bars 88A and 88B do not exist as separate measures.

NO. 19A

WEEM-A-WEP

[Rev. 6/1/99]

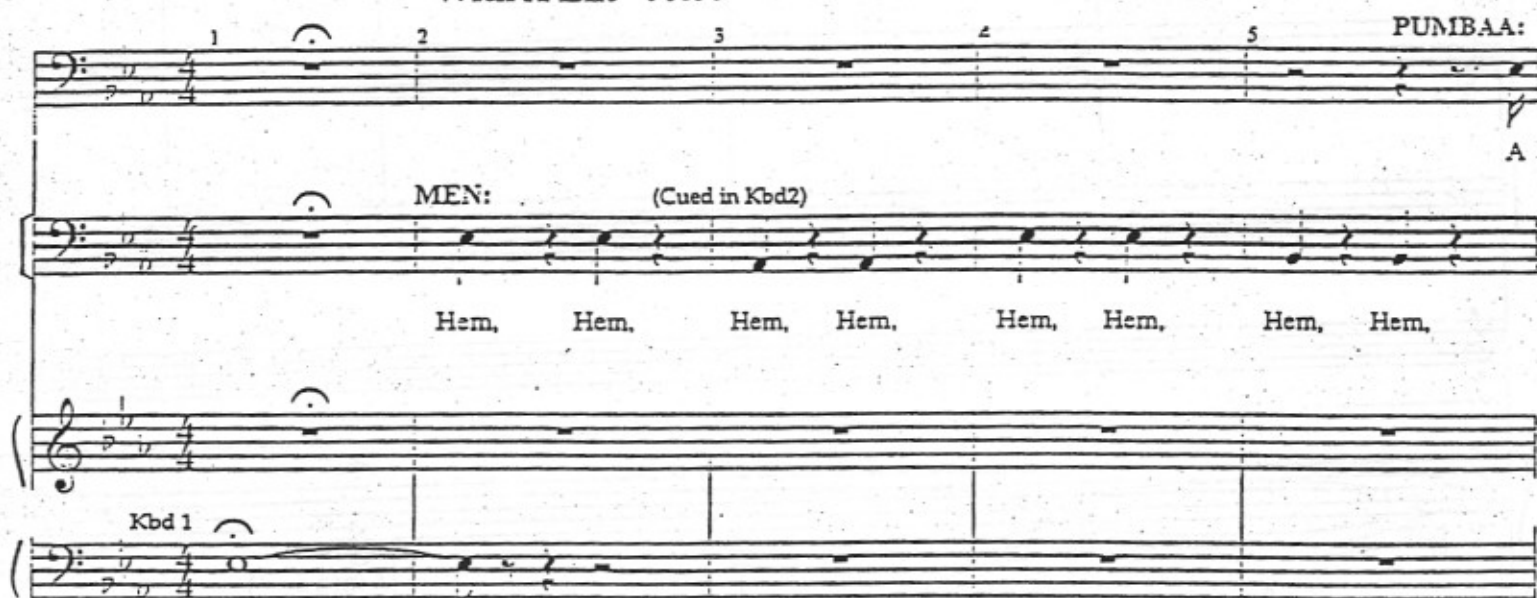
With A Lilt 

1 2 3 4 5 PUMBAA:

MEN: (Cued in Kbd2)

Hem, Hem, Hem, Hem, Hem, Hem, Hem, Hem,

Kbd 1



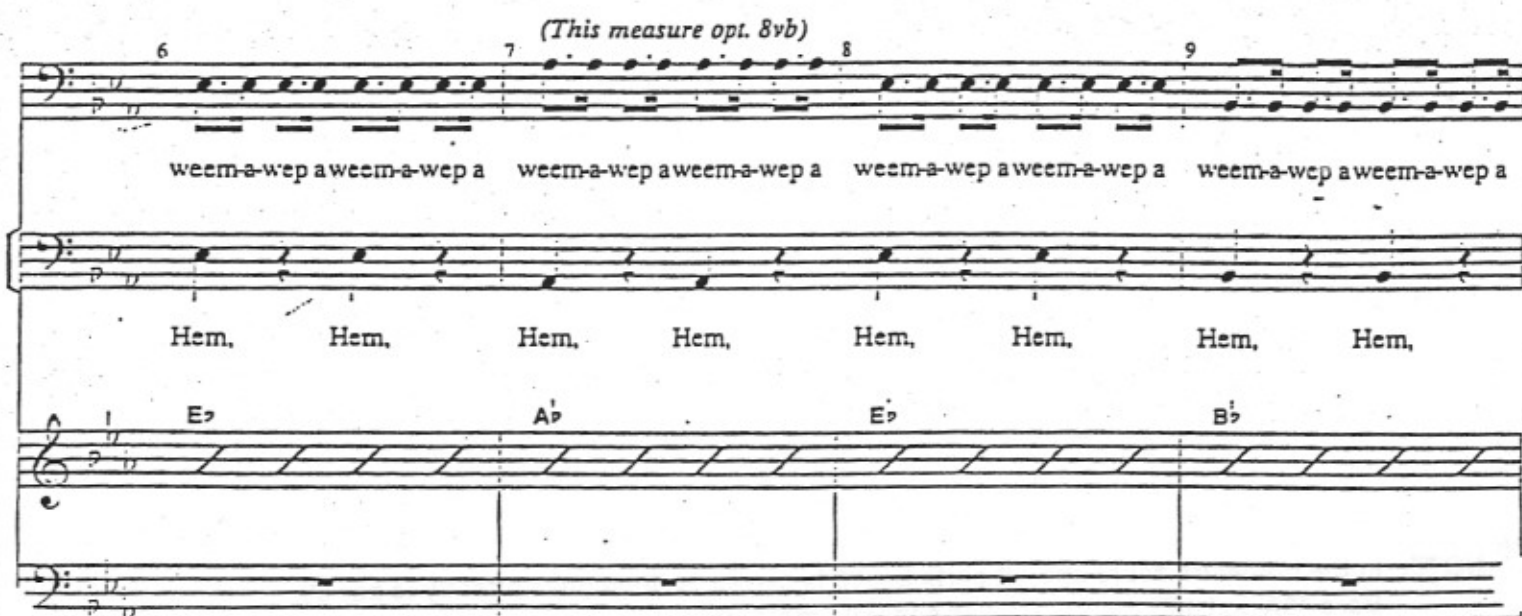
Background Vocals and Ukelele CUT
when SIMBA pounces on PUMBAA

6 7 8 9 (This measure opt. 8vb)

weem-a-wep a weem-a-wep a weem-a-wep a weem-a-wep a weem-a-wep a

Hem, Hem, Hem, Hem, Hem, Hem, Hem, Hem,

E^b A^b E^b B^b



TIMON:

In the jun - gle, the might - y jun - gle, the li - on sleeps - to-night. —
(This measure opt. 8vb)
 weem-a-wep a weem-a-wep a weem-a-wep a weem-a-wep a weem-a-wep a weem-a-wep a weem-a-wep
 Hem, Hem, Hem, Hem, Hem, Hem, Hem, Hem,
 E♭ A♭ E♭ B♭

TIMON: "I can
hear you, bud
Back me up!"

In the jun - gle, the might - y jun - gle, the li - on sleeps - to-night. —
 CUT ON CUE
 weem-a-wep a weem-a-wep a weem-a-wep a weem-a-wep a
 CUT ON CUE
 Hem, Hem, Hem,
 E♭ A♭ E♭

CUT as SIMBA jumps TIMON

The musical score is written on two staves. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. The key signature has one flat (B-flat), and the time signature is 2/4. The vocal line starts with a measure labeled '18' containing a whole note 'wee'. This is followed by a series of eighth notes across measures 19 and 20, with a slur over them. Measure 21 begins with a whole note 'a' and continues with the lyrics 'Pum - baa. bum. ba-way...' followed by a final whole note 'A'. The piano accompaniment consists of a simple bass line with a few notes in measures 18, 19, and 20, and rests in measures 21 and 22. Above the vocal staff, a curved line with an arrow points from the text 'CUT as SIMBA jumps TIMON' to the end of the vocal line in measure 21.

wee. a Pum - baa. bum. ba-way... A

NO. 20

WATERFALL

[Rev. 6/1/99]

Kod 3 (Trem Segs)

B

C

COR.

Marimba 1, Kod 1, Vlns

Violins

Marimba 1, Kod 1

Safety

Kod 1 (Harp)

Strings

Safety

Play 3X

Flutes - enter with fish

Measures 5 and 6. Flute part features triplets of eighth notes. Piano accompaniment has a sustained bass line with some harmonic support in the right hand.

Measures 7 and 8. Continuation of the flute and piano parts from the previous system.

Measures 9 and 10. Includes vocal entry for TIMON: "Drum roll, please." and piano accompaniment. A cue for "+Snare roll on cue" is marked.

Cut off on cue:
"... death-defying leap."

Measures 11, 12, and 13. Includes Harp (Kod 1), Violin (Fis. Vlns (trem.)), and piano accompaniment. Dynamics include *fp*, *f*, and *sfz*. A cue for "cont." is marked.

14 15 16 (to 18)

Horns

Kbd 2 [Vox "Ah"]

13 19 20

Flute

Vins. Via

Hrs, Ton, Keds, Stgs Sva

MEASURE 21 IS CUT

21 22 23

Safety PUMBAA: "Oh no! Timon!"
TIMON: "Help! Help me, buddy!"

Hold thru safety

Safety 15mc Hold thru safety cont.

Kbd 2 [Stampede Vocal etc.]

sub. p

(Canyon turns red)

24 25

+WW Sva
Horns

Vln, Vc - Vln Sva

cresc.

p

26 27 cont.

28 29 30 31

ff Tutti

32 34 35

Strings

(TIMON falls)

Vins (harm.)

mp

BD

Safety CUE TO CONTINUE: (Canyon flies off)

Safety CUE TO CONTINUE: PUMBAA: "Simba, do something!" (TIMON's hand appears)

36 37 38 39

Clar. Kbd 1 (Harp)

Vc. Bs

NO. 21 UNDER THE STARS

[Rev. 6/25/98]

CUE: PUMBA: "I could go for a June Bug sandwich."

TIMON: "And a side of flies!"

Calmly

1 Horn solo

2

3

4

mp

Viola

Cello

5 Clarinet

6

7

8

9

Kbd 1 [Hp]

Kbd 2 [Rama Bells]

- Brass

Quiet & Sparkly

10

11

12

13

p

Flute solo

14 Kbd 3 [Glass Voices]

15

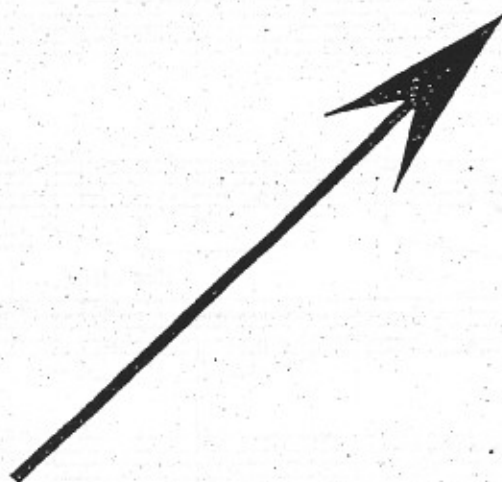
16

17

Rit.

NO. 22 **ENDLESS NIGHT**

[Rev. 8/26/99]



CUE: TIMON: "Aw, you're killin' me! Was it something I said?"

Freely

CHORUS:

S/A: 2

1 2 3

Hem Hem Hem

T: Hem Hem Hem

B: Hem Hem Hem

Hem Hem Hem

p

4 5

Hem Hem We-ba - ba ngi-ve - le lwe

Hem Hem

Hem Hem

STIMBA:

Chelsea Music Service, Inc. 311 West 43rd Street NYC 10036 717 441-8242

20

In Tempo

You pro - mised you'd be there— When-ev - er I need-ed you When-ev - er I call your name

mf Em⁷ D A/C⁷

23 24 25

You're not an-y-where I'm try - ing to hold on— Just wait - ing to hear your voice

A Em⁷ D

Poco Rit.

26 27

One word,— Just a word will do To end— this night - mare

A/C⁷ A Cymbal swell

28

A Tempo

When will the dawn - ing break? Oh, end - less night

Gentle folk-rock feel

mp + Strings

D Em/D D D/C₂ Bm D/A G D/F₂

Pan Flute

Sleep - less I dream of the day

D Em⁷ D/F₂ Em⁷ D A

35

When you were by my side Guid - ing my path

mf D Em/D D D/C₂ Bm D/A G D/F₂

Fath - er I can't find the way

D Em⁷ D/F₂ Em⁷ D A

+ Horns

42 You pro - mised you'd be there— When-ev - er I need-ed you When-ev - er I call your name

f Em⁷ D A/C:

+ Ironbones

45 You're not— an - y - where I'm try - ing to hold on— Just wait - ing to hear your voice

A Em⁷ D

48 One word.— Just a word — will do To end— this night - mare

A/C: A

The musical score is written for Piano, Vocal, and Conductor. It features three systems of music. Each system consists of a vocal line (treble clef), a piano accompaniment (grand staff), and a conductor's line (bass clef). The key signature is one sharp (F#). The first system (measures 42-44) has lyrics: "You pro - mised you'd be there— When-ev - er I need-ed you When-ev - er I call your name". The piano part includes chords Em⁷, D, and A/C: with a forte (f) dynamic. The conductor's part has a "+ Ironbones" instruction. The second system (measures 45-47) has lyrics: "You're not— an - y - where I'm try - ing to hold on— Just wait - ing to hear your voice". The piano part includes chords A, Em⁷, and D. The third system (measures 48-49) has lyrics: "One word.— Just a word — will do To end— this night - mare". The piano part includes chords A/C: and A. The conductor's part includes a double bar line and a repeat sign.

50

CHORUS:

S/A:

pp

I know that the night must end—

And—that the sun will rise

And—that the sun will r

T:

And—that the sun will rise

And—that the sun will r

B:

pp

Hoo—

Kbd 2 [Harp]

p

("D" Pedal)

53

I know that the clouds must clear—

And—that the sun will shine

And—that the sun will shine

And—that the sun will shine

And—that the sun will shine

Hoo—

56

SIMBA:

57

58

I know—that the night must end—

And—that the sun will rise

And—that the sun will rise

I know that the night must end—

And—that the sun will rise

And—that the sun will rise

*poco - - - a**- - poco - - - cresc.*

And—that the sun will rise

And—that the sun will rise

And—that the sun will rise

And—that the sun will rise

1st x Vlns, 2nd x Hns

poco a poco cresc.

D

G

A

B m

G

A

D

59 60 61

I know — that the clouds must clear — And — that the sun will shine I kno

I know that the clouds must clear — And — that the sun will shine And that the sun will shine.

poco - - - *a* - - - *poco* - - - *cresc.* - - -

And — that the sun will shine And that the sun will shine.

And — that the sun will shine And — that the sun will shine

D G A B m G A D

* 56A 57A 58A

yes, I know — the sun — will rise — Yes, I know

mf I know that the night must end — And — that the sun will rise And — that the sun will rise

mf And — that the sun will rise And — that the sun will rise

(breathy) Ho Ho Ho And — that the sun will rise And — that the sun will rise

1st x Vins. 2nd x Hrs

poco a poco cresc.

D G A B m G A D

* NOTE: In the orchestra score and pit parts bars 56A through 61A do not exist as separate measures. They are incorporated into repeats of bars 56 through 61.

59A 60A 61A

I know the clouds must clear

I know that the clouds must clear And that the sun will shine And that the sun will shine

And that the sun will shine And that the sun will shine

Ho And that the sun will shine And that the sun will shine

D G A Bm G A D

62

63 64

I know that the night—must end— I know that the sun—will rise And I'll hear your voice deep in

I know that the night must end— And— that the sun will rise And— that the sun will rise

(breathy)

Ho Ho Ho And— that the sun will rise And— that the sun will rise

— Pan Fl.

D G A B m G A D

side. I know that the night must end

I know that the clouds must clear— And that the sun will shine And that the sun will shine

And that the sun will shine And that the sun will shine

Ho And that the sun will shine And that the sun will shine

D G A B m G A D

The musical score is written for piano, vocal, and conductor. It features a key signature of one sharp (F#) and a common time signature (C). The score is divided into systems. The first system includes a vocal line with lyrics "side. I know that the night must end" and a piano accompaniment. The second system continues the vocal line with lyrics "I know that the clouds must clear— And that the sun will shine And that the sun will shine" and the piano accompaniment. The third system includes a vocal line with lyrics "Ho And that the sun will shine And that the sun will shine" and the piano accompaniment. The fourth system shows the piano accompaniment with chords D, G, A, B m, G, A, and D. The score is written for piano, vocal, and conductor.

Vamp 'til Quick Cut-Off on Conductor's Cue

68 69 70

And— that the clouds— must clear— Oh— the sun, — the sun — will.

f I know— that the night must end— And— that the sun will rise And— that the sun will rise

f And— that the sun will rise And— that the sun will rise

Ho ho ho And— that the sun will rise And— that the sun will rise

+ Flute

f D G A Bm G A D

71 72 73

rise_____ The sun,_____ the sun_____ will_____ rise_____

I know_____ that the clouds must clear_____ And_____ that the sun will shine And_____ that the sun will shine.

And_____ that the sun will shine And_____ that the sun will shine.

Ho And_____ that the sun will shine And_____ that the sun will shine

D G A B m G A D

The musical score is written for Piano, Vocal, and Conductor. It features a vocal line at the top with lyrics, and piano accompaniment below. The piano part includes a right-hand melody and a left-hand bass line. Chord symbols (D, G, A, B m, G, A, D) are placed below the piano part. The score is divided into measures 71, 72, and 73. The lyrics are: 'rise_____ The sun,_____ the sun_____ will_____ rise_____ I know_____ that the clouds must clear_____ And_____ that the sun will shine And_____ that the sun will shine. And_____ that the sun will shine And_____ that the sun will shine. Ho And_____ that the sun will shine And_____ that the sun will shine'.

NO. 23 NALA CHASES PUMBAA

[Rev. 6/1/99]

CUE: PUMBAA: "She's gonna eat me!!!!"

#1

A

1 Diembe, Congas, Kpanlogo 2 3 2₄

Marimba 1

Marimba 2

Percussion 1

Percussion 2

Drums

f Diun-Diun

f Diembe

f Diembe lead (w/ Kpanlogo)

ff (Call)

f Low Bell

5 2₆ 7 2₈ 9 2₁₀

Mba 1

Mba 2

Perc 1

Perc 2

Dms

Bs Dr

#2

Carrwheels

Mba 1 11 12 13 2₁₄

Mba 2 Metal beater on Metal Pipe

Perc 1 Run of Djun-Djun w/ Timbale six

Perc 2

Dms

#3

Samba - Women

Bongoes

Mba 1 15 16 17 18

Mba 2 Agogo

Perc 1 Cuica - ad lib wacky - Samba Whistle ad lib

Perc 2 High Timbale solo - start sparse then build improvise ad-lib

Dms Toms - Samba Style

Mba 1 19 20 21 22 23 24

Mba 2

Perc 1 (keep whistle going)

Perc 2 To Djembe To Djembe

Dms

#4

African - Men

Diembe, Congas, Kpanlogo

25 26 27 28

Mba 1 Diun-Diun

Mba 2 Diembe

Perc 1 Diembe (reac. as before)

Perc 2 Bell & Bs Dr as before

Dms

29 30 31 32

Mba 1

Mba 2

Perc 1

Perc 2

High Tom

Dms Sn Dr Floor Tom

#5 SAFETY #6 FIGHT

33 Out on either beat 34 Sucks on Kpanlogo 35 SAFETY 36 Out on either beat 37

Mba 1 (f) sub. p on cue ff

Mba 2 (f) sub. p on cue ff Conch ad lib

Perc 1 (f) sub. p on cue ff

Perc 2 Mark Stage

Dms Toms

Kbd 1 (f) sub. p on cue ff Cowbell

NO. 23A

NALA/SIMBA
REUNION

[Rev. 4/9/98]

CUE: SIMBA: "It's me -- Simba."
NALA: "... Simba?"

Joyfully

WW, Kbs

f *mp*

Stgs pizz

Vamp - Out on cue

* NOTE: Orchestra score has only 4 bars with a repeat.

NO. 24

CAN YOU FEEL THE LOVE TONIGHT

[Rev: 8/26/99]

CUE: PUMBAA: "What's wrong with that?"

Freely

very short TIMON: PUMBAA: TIM PUMBAA:

I can see what's hap-p'ning (What?) And they don't have a clue. (Who?) They

very short Swings

fall in love and here's the bot-tom line: Our tri-o's down to two. (Oh) The

sweet ca-ress of twi-light; There's mag-ic ev-'ry-where And with all this ro -

Flute Kodl (Harp)

Rall. **A Tempo - Moderately slow**

man - tic at - mos - phere, Dis - as - ter's in the

Violin Solo
mf

mp

10 11

air
Kbd3 [Harp]
mp

Wood Flute

Drum fill

Strs, Kbd1, Bsn

The musical score is written for Piano/Vocal/Conductor. It features a vocal line with lyrics "man - tic at - mos - phere, Dis - as - ter's in the". The tempo is marked "Rall." and "A Tempo - Moderately slow". The score includes instrumental parts for Violin Solo, Piano, Kbd3 [Harp], Wood Flute, and Strs, Kbd1, Bsn. The score includes measures 8 through 11. Measure 10 has a drum fill. Measure 11 has a wood flute solo. The score ends with a drum fill in measure 11.

12

13

14

15

WOMEN: + Wood Flute/Srags (doubling melody)

Can you feel—the love—

TENOR/BASS:

The peace the eve-'ning

brings?

The

Bo

le-ra-to weh

ma-me-la

Ma-me-la

le-ra-to-w

OPT. BASS:

U-ta le-ra-to weh

ma-me-la

Ma-me-la

u-ta le-ra-to-w

Clarinet:

16

17

18

19

SIMBA

world, for once.—

in per-fect har-mo-ny—with

all its liv-ing things—

OPT.

Ma-me-la le-ra - to weh—

OPT. BARI/BASS:

all its liv-ing things—

Ma-me-la le-ra - to weh—

Ma-me-la le-ra - to weh—

all its liv-ing things—

Ma-me-la le-ra - to weh—

20 21 22

man-y things— to tell— her But how— to make her see The truth a-bout— my past?— Im-pos-si-ble

Guitar

Strings

23 24 25

NALA: 24

She'd turn a-way from me He's hold-ing back— He's hid-ing But what? I can't de-cide Why

- WW' (sust)

26 27 28

won't he be— the king— I know he is, the king I— see in . . side?

- Brass

D^b

SIMBA & NALA: (SIMBA sings top line)

- Wood Flute/Stgs (doubling melody)

29

Can you feel— the love— to-night,— The peace the eve-'ning brings? Tr

S/A:

Ma-me-la, ma-me-la,

ma-me-la, le-ra-to-weh ma-me-la

Ma-me-la le-ra-to

T/B:

Ma-me-la, ma-me-la,

ma-me-la, le-ra-to-weh ma-me-la

Ma-me-la le-ra-to

OPT. BASS:

Clarinet

mf

world, for once.—

in per-fect har-mony— with all its liv-ing things—

ma-me-la le-ra-to weh—

ma-me-lale-ra-to weh—

ma-me-la le-ra-to weh—

ma-me-lale-ra-to weh—

37

Musical score for measures 37-40. The score is written for Piano (f) and includes measures 38, 39, and 40. The piano part features a melody in the right hand and a bass line in the left hand, with various articulations and dynamics.

Poco Rit.

Musical score for measures 41-43. The score is written for Piano (mp) and includes measures 41, 42, and 43. The piano part features a melody in the right hand and a bass line in the left hand, with various articulations and dynamics.

44

Più Mosso

Musical score for measures 45-47. The score is written for Piano (Vlns, Vlas) and includes measures 45, 46, and 47. The piano part features a melody in the right hand and a bass line in the left hand, with various articulations and dynamics.

Musical score for measures 48-51. The score is written for Piano (Vlns, Vlas) and includes measures 48, 49, 50, and 51. The piano part features a melody in the right hand and a bass line in the left hand, with various articulations and dynamics.

This musical score is for a piece titled "Piano, Violin, Cello/Bass, Clarinet". The score is written for three parts: Piano (Piano), Violin (Violin), and Cello/Bass/Clarinet (Celli, Bass, Clar.). The Piano part is written on a grand staff (treble and bass clefs). The Violin part is written on a single staff with a treble clef. The Cello/Bass/Clarinet part is written on a single staff with a bass clef. The score includes various musical notations such as notes, rests, and dynamic markings. The tempo is marked "Allegretto". The key signature is one flat (B-flat). The score is divided into measures, with measure numbers 52 and 55 indicated. The score is for a single system, with the measures continuing on the next page.

60 A Tempo - Poco Mosso
Maracas

62 Flute solo

The image shows a musical score for a piece titled 'A Tempo - Poco Mosso'. The score is written for two staves. The top staff is for the Maracas, and the bottom staff is for the Flute solo. The tempo is marked 'A Tempo - Poco Mosso'. The score begins with a measure number of 60. The Maracas part consists of a series of eighth notes. The Flute solo part begins at measure 62 and features a melodic line with a long note at measure 63.

Handwritten musical score for the song "The Rose Tree". The score is written on two staves, Treble and Bass clef, in 4/4 time. The melody is in the Treble clef, and the accompaniment is in the Bass clef. The key signature has one flat (B-flat). The score includes measures 64, 65, 66, and 67. Measure 64 contains the first line of the melody and the first line of the accompaniment. Measure 65 contains the second line of the melody and the second line of the accompaniment. Measure 66 contains the third line of the melody and the third line of the accompaniment. Measure 67 contains the fourth line of the melody and the fourth line of the accompaniment. The melody is a simple, folk-like tune, and the accompaniment is a simple, rhythmic pattern.

68. 69. 70. 71.

+ Trombone

Musical score for measures 72-75. The score is written for Piano/Vocal/Conductor. Measure 72 starts with a treble clef and a key signature of one flat. The melody is in the treble clef, and the accompaniment is in the bass clef. Measures 73, 74, and 75 continue the melody and accompaniment.

Poco Rall.

Musical score for measures 76-78. The tempo is marked "Poco Rall.". The score continues the melody and accompaniment from the previous section.

79 A Tempo

Flute/Horn (5vb)

Musical score for measures 80-82. The tempo is marked "A Tempo". The score includes parts for Flute/Horn (5vb) and Strings. Measures 80, 81, and 82 show the continuation of the melody and accompaniment.

Musical score for measures 83-87. The score continues the melody and accompaniment from the previous section, ending with a double bar line.

Rall.

Musical score for measures 88-92. The top staff features a melodic line with a 'Rall.' (Ritardando) marking above measure 91. The piano accompaniment consists of arpeggiated chords in both hands, with triplets in measures 89 and 90.

Più Mosso

Poco a poco accel.

Musical score for measures 93-96. Measure 93 is marked with a box containing the number 93. The Flute part (labeled 'Flute') has a trill in measure 94. The piano accompaniment continues with arpeggiated figures. A 'Cello' part is indicated below the piano staff.

Musical score for measures 96A-96D. This system contains four measures of piano accompaniment, each labeled with a measure number (96A, 96B, 96C, 96D). The texture remains arpeggiated.

Musical score for measures 97-99. The piano accompaniment continues. A 'Kod 2 [Harp]' part is indicated above the staff in measure 99. A 'Bass' part is indicated below the piano staff.

Rall.

Musical score for measures 100-101. Measure 100 is marked with a box containing the number 100. The piano accompaniment features a 'Rall.' (Ritardando) marking above measure 100. The system concludes with a double bar line.

102

SIMBA & NALA: (in unison - octaves)

(SIMBA 8vb)

103

104

105

f Can you feel the love to-night? You need-n't look too far

Can you feel the love to-night? You need-n't look too far

T1/T2:

T:

B:

B:

Ma-me-la, ma-me-la,

ma-me-la, u-ta le-ra-to-weh

ma-me-la

Ma-me-la u-ta le-ra-to-weh

OPT. BARI/BASS:

106 | 107 108 109 N.A.

Steal - ing through - the night's un-cer-tain-ties Love is where we are —

Steal-ing through - the night's un-cer-tain-ties Love is where we are —

ma-me-la le-ra-to weh - Love is where we are. — Ma-me-la le-ra-to weh -

Strings

sub. *p* *mf* *f* *molto*

+ww

The musical score is for a piano/vocal/conductor arrangement. It features five staves. The top staff is the vocal line with lyrics. The second staff is a vocal harmony or second voice part. The third staff is a piano accompaniment part with a melodic line. The fourth staff is a string section part. The fifth staff is the piano accompaniment part with a harmonic line. The score includes measures 106 through 109, with a 'N.A.' (No Accompaniment) marking at the end of measure 109. Dynamics include *sub. p*, *mf*, *f*, and *molto*. There are also markings for 'Strings' and '+ww'.

Colla voce

110 111 112 113

if he feels the love to-night In the way I do

p Strgs. Kbd [Hp]

SIMBA:

BOTH: Molto Rall.

114 115 116

It's e-nough for this rest - less wan - der - er just to be with

- Cl, Brass

Slowly

117 118

you.

Guitar *mf*

NO. 24A POOL REVEAL

[Rev. 6/25/98]

Ad Lib

(RAFIKI points stick towards pool)

1 Tam-Tam 2 3 (L.v.)

Kbd 1 *pp* *mf*

The musical score consists of two staves. The top staff is for a Tam-Tam, with a treble clef and a 4/4 time signature. It features three measures of music, each marked with a number (1, 2, 3) and a crescendo hairpin. The bottom staff is for Keyboard 1, with a grand staff (treble and bass clefs) and a 4/4 time signature. It also features three measures of music, each marked with a number (1, 2, 3) and a crescendo hairpin. The first measure of the keyboard part is marked *pp* (pianissimo) and the second measure is marked *mf* (mezzo-forte). The third measure of the keyboard part is marked (L.v.) (Larghetto). The music is written in 4/4 time and features a mix of whole, half, and quarter notes, with some rests and ties.

NO. 25 HE LIVES IN YOU

[Rev. 8/26/99]

CUE: RAFIKI: "Look down there."

(♩ = 120)

1 Kalimba 2 3 4 (tc)

Marimba

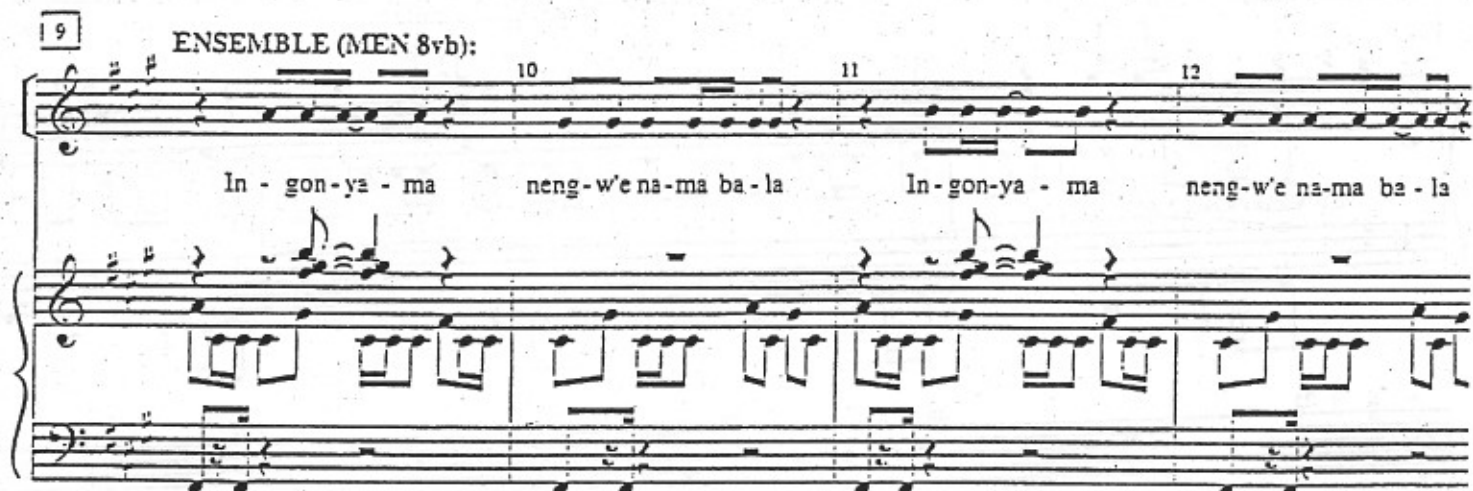
p



9 ENSEMBLE (MEN 8vb):

10 11 12


In - gon - ya - ma neng - w'e na - ma ba - la In - gon - ya - ma neng - w'e na - ma ba - la



13 RAFIKI:

14 15 16

Night and the spir - it — of life cal - lir



17 18 19 20

ma-me-la i-yo. And a

WOMEN:
Oh Oh I-yo

+ **MEN:** Oh Oh I-yo

21 22 23 24

voice, with the fear of a child ans-wers

Cl/Viola/Kods 2 & 3

25 26 27 28

a - ya - ma-me-la -

WOMEN:
Oh Oh I-yo

+ **MEN:** Oh Oh I-yo

29 **RAFIKI:** 30

U - bu kho - si bo kho - kho—

6 SOLOISTS:

We ndo - da - na ye si - zwe son - ke

Kalimba

31

Wait, there's no moun-tain too great, hear the

ALL SINGERS (MEN 8vb):

echo

Wait Wait Wait Wait

Cellos, Kbd 3

mf

words and have faith, oh wo wo have faith

WOMEN:
Oh Oh I-yo Oh Oh I-yo

He lives in you,

He - la hey ma-me - la He - la hey ma-me - la He - la hey ma-me - la He - la

TENOR/BASS:

cresc.

Detailed description: This is a musical score for a piece titled "He Lives In You". The score is for Piano, Vocal, and Conductor. It consists of several staves. The top staff is for the vocal line, with lyrics "words and have faith, oh wo wo have faith". It includes measure numbers 35, 36, 37, and 38. Below this is a staff for "WOMEN" with lyrics "Oh Oh I-yo Oh Oh I-yo". The piano accompaniment is shown in grand staff notation (treble and bass clefs). The bottom section of the score starts at measure 39 and includes lyrics "He lives in you," and "He - la hey ma-me - la". It features a "TENOR/BASS" part and a piano part with a "cresc." (crescendo) marking. Measure numbers 39, 40, 41, and 42 are indicated. The score is published by Chelsea Music Service, Inc.

43

he lives in me, he watch-es ov

He-la hey ma-me - la He-la He-la hey ma-me - la He-la

(Strings sust.)

D A E

er ev - ry thing we see. In - to the wat

He-la hey ma-me - la He-la He-la hey ma-me - la He-la

D A E F#m E

— er in - to the truth in your re-

He-la hey ma-me - la He-la He-la hey ma-me - la He-la

D A E A/C \sharp

tion he lives in you.

D

p

The musical score is for a Piano/Vocal/Conductor arrangement. It features a vocal line with lyrics and a piano accompaniment. The score is divided into two systems. The first system contains measures 51 through 54. The second system contains measures 55 and 56. The piano part includes chord markings (D, A, E, A/C \sharp) and dynamic markings (p). The vocal line includes lyrics and a triplet in measure 56.

Safety

MUFASA: "Simba, you have forgotten me ..."

57

(1st x only)

58

59

60

MUFASA: "... you are my son and the one true king."

RAFIKI:

He lives in yo

74

75 RAFTKI: 3 76 77

ENSEMBLE 1 (at pitch):
(MEN 8vb on chant only)

he lives in me,

he watch-es ov -

He-la hey ma-me - la

S:
B:
BS:
he lives in me,

He-la hey ma-me - la

he watch-es ov -

sim.

ENSEMBLE 2 (MEN 8vb):

He-la hey ma-me - la

He-la

He-la hey ma-me - la

He-la

Strings

f D

A

E

er

ev-'ry thing we see.

In - to the wat -

er hey ma-me - la

ev-'ry thing we see.

He-la hey ma-me - la

In - to the wat -

He-la hey ma-me - la

He-la

He-la hey ma-me - la

He-la

D

A

E

F#m

E

er in - to the truth

er hey ma-me - la in - to the truth He - la hey ma-me -

He - la hey ma-me - la He - la He - la hey ma-me -

D A E

83 84

in your — re - flec - tion — he lives in y

in your — re - flec - tion —

He - la

A/C# D

88 (1st x only) 85 90 91

FULL ENSEMBLE (MEN 8vb):

(2nd x only)

He lives in you, — He lives in you, —

Kalimba

p Marimba

Fade out

92 93

94 (to 99)

(Dialogue)

G.P.

CUE: SIMBA: "... first I'm gonna take that stick."

With Drive & Determination

99 Safety 100 *Flute* 101 *etc. ad lib* 102

(out on 1 or 3)

Percussion

fp *sub. f*

103 104 105 106

107 108 109 110 RAFIKI: *3*

He lives in you.

FULL ENSEMBLE: *3*

He lives in you

T. B.

Strings *sfz*

Kbds, Hrs, Tons *f* *ff*

111

112 **RAFIKI:** 113 114

He lives in me. He watch - es ov

(He-la hey ma-me - la He-la) He lives in me (He-la hey ma-me - la He-la) He watch - es ov

groove

f D A E

115 116 117 118

er ev - 'ry thing we see. In - to the wat -

(S/A:) er (Hey ma-me - la) ev - 'ry - thing we see (He-la hey ma-me - la) In - to the wa -

(T/B:) er (Hey ma-me - la) ev - 'ry - thing we see (He-la hey ma-me - la) In - to the wa -

D A E F#m E

er In - to the truth In your re - fle

(S/A:)

ter (Hey ma-me - la) In - to the truth (He-la hey ma-me - la) In your re - fle

(T/B:)

Hrs. Tonl

D A E A/C#

tion He lives in you. He lives in yo

(S/A:)

tion (Hey ma-me - la) He lives in you. He lives in yo

(T/B:)

+TEN. 1:

D F#m F#m/E

127

128 SIMBA:

(SIMBA continues ad lib)

129

130 RAFIKI:

He lives in me.

He watch-es ov -

(S/A/T:)

(He-la hey ma-me - la

He-la)

(He-la hey ma-me - la

He-la) He watch-es ov -

(T/B:)

Stgs. Fl

Brass

ff D

A

E

131

132

133

134

er

ev - ry - thing we see.

In - to the wat -

(S/A/T:)

er (Hey ma-me - la)

ev - ry - thing we see

(He-la hey ma-me - la)

In - to the wa -

(T/B:)

D

A

E

F#m

E

er In - to the truth In your re-fi

(S/A/T:)

ter (Hey ma-me - la) In - to the truth (He-la hey ma-me - la) In your re-fi

(T/B:)

D A E A/C;

tion He lives in you.

(S/A/T:)

tion (Hey ma-me - la) He lives in you.

(T/B:)

Tutti

D Cello *f* *ff*

The musical score is for a piano, vocal, and conductor arrangement. It features two systems of staves. The first system includes vocal staves for Soprano/Alto/Tenors (S/A/T) and Tenors/Bass (T/B), and a piano staff. The vocal parts have lyrics: 'er In - to the truth In your re-fi' and '(Hey ma-me - la) In - to the truth (He-la hey ma-me - la) In your re-fi'. The piano staff shows chords D, A, E, and A/C. The second system continues the vocal parts with lyrics: 'tion He lives in you.' and '(Hey ma-me - la) He lives in you.'. The piano staff includes a 'Tutti' section with a 'Cello' part and dynamic markings *f* and *ff*. Measure numbers 135, 136, 137, 138, 139, 140, 141, and 142 are indicated above the staves.

NO. 25A HE LIVES IN YOU -
PLAYOFF

[Rev. 8/26/99]

L'istesso

Measures 1-4 of the musical score. The top staff is for Keyboard 1 (Kbd 1) and features a sustained chord with a tremolo effect. The bottom staff is for Marimbas, Drums, and Percussion 1 & 2, with a tremolo effect. The tempo is marked 'L'istesso'. The key signature has two sharps (F# and C#). The time signature is 4/4. The bottom staff includes the instruction 'F#m' and 'decresc. poco a poco'.

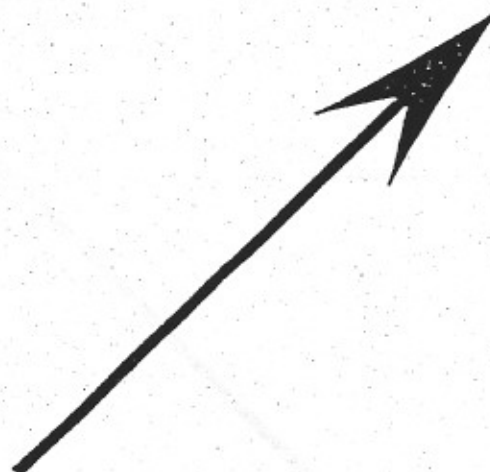
Vamp and Stop On Cue

Measures 5-8 of the musical score. The top staff is for Keyboard 1 (Kbd 1) and features a sustained chord with a tremolo effect. The bottom staff is for Marimbas, Drums, and Percussion 1 & 2, with a tremolo effect. The tempo is marked 'Vamp and Stop On Cue'. The key signature has two sharps (F# and C#). The time signature is 4/4.

NO. 26

TRANSITION TO FINAL SCENE

[Rev. 8/11/98]



NO. 27

FINALE - PART 1

[Rev. 8/26/99]

CUE: NALA: "What made you come back?"

Andante

(Dialogue continues)

Cl. 1 2 3 4

p

Gtr + Stgs

PUMBAA: "A: your service, my liege."

CUE TO CONTIN
(ALL hide ag
Pride i

Brass + Stgs 5 6 7 8

(Pride Rock turns)

9 Stgs Trem + Tons sust 10 - Stopped Hns 11 12 + Gtr fx + Stopped Hns 13 14

(Tons - bottom 2 notes)

SIMBA: "I
guys have to
a dive!+ Horns
(Vin & Via cont. trem)

15 16 17 18 19 20

CUE: TIMON: "What does he want me to do? Dress in drag and do the charleston?"

10A

20B 20C 20D 20E

Drum roll

TIMON:

20F 20G 20H 20I

Six foot two,— lots to chew,— come and get your wart-hog stew.— Has

20J 20K 20L 20M

an - y - bod - y seen my pig? "He's such a ham!"

PUMBAA:

3 3

Doodle-e-at - n doodle-e-at - n zoot zot za-dot

20N 20O 20P 20Q

Pur - ple toes,— hold your nose,— don't get near him 'case he blows!.

D F#7/C# B B

E7 A7 D D#07 Em A7

20R 20S 20T 20U

Don't you want a piece of me how about a bite of me

E⁷ A⁷ E⁷ A⁷

20V 20W 20X 20Y P:

sink your teeth in - to my pig! How 'bout them hocks! Oink!

E7 A7 D

CUE TO CONTINUE:
SCAR: "Sarabi!"

The image shows a musical score for a scene titled "SCAR: 'Sarabi!'". The score is divided into two measures, 21 and 22. Measure 21 is labeled "Safety" and "OUT ANY TIME". Measure 22 is labeled "f" and "Bs Dr continues. ignoring conductor". The score includes staves for Safety, OUT ANY TIME, Bass Drum on Cue, and f Bs Dr continues. ignoring conductor.

(SARABI walks the gauntlet)

23 **Adagio**
(BD continues)

CUT

SCAR: "Where is your hunting party"

24 (etc.) 25 (etc.) 26

Hn Solo

p Lo Stgs + Prio

CUI

mp

27 + Stgs pont & Br 28 29 30 + Stgs pont & Br

(SIMBA enters)

SCAR: "I am TEN TIMES the king Mufasa was!"

SIMBA: "No, Scar!"

SCAR: "Mufasa! -- No. It can't be. You're de Go away!"

31 CUT 32 On Cue 33

Stgs + WW's

ff

Gran Cassa

sfp

Very Slow (SIMBA kneels by SARABI)

SARABI: "Simba ... you're alive! How can that be?"

SIMBA: "It doesn't matter. I'm home."

SCAR: "Simba? ..."

35 36 37 38 39

Brass + Stgs

Moderato

"... I'm a little surprised to see you."

40 Via, Mba 1 41

mp Fl, Vins Vc

42 Accel. if necessary 43

Hns 1 & 2, Gtr Vc, Bs

44 SIMBA: "Are no longer yours. ..."

45 Poco Rall. "... Step down.. Scar." 46

- Vrs. Vc

47 SCAR: "Oh.. well I would, naturally. ..."

Fl, Vin 1, Vla 48 49 50 51

mp Vcl

CUE TO CONT Safety "... You see the

52 SCAR: (Gestures to Hyenas) "They think I'm king." 53 54

55 NALA: "Well we don't. Simba's the rightful king." 56 57

58 SCAR: "Oh look. The cat came back. Hello, I

f *fp* B.D.

+Tbns

SIMBA: "The choice is yours, Scar. ..."

58 *F.* 59 60 61

Vin (harm)
Gtr. Vla. Vc
mp

Bs Cl, Tbn, Vc, Bs

SCAR: "Must this
all end in violence? ..."

62 63 64 65

"... I'd hate to be responsible ..."

"... Wouldn't you
agree, Simba?"

66 67 68 69

pp

SIMBA: "That's not going to work, Scar. ..."

70 71 72 73

Vins
pp

Tbn, Low Strgs

NALA: "What is he talking about?"

74 75 76 77

Rall as necessary

SCAR: "... tell them who's responsible for Musafa's death.

78 79 80

SIMBA: "I am."

Slow

SARABI: "It's not true. Tell them it's not true."

SIMBA: "It's true."

SCAR: "He admits it! Murderer!"

81 82 Vlns 83

pp *p*

Bs Cl, Low Stgs +5vb

Deliberate

SIMBA: "No! It was an accident."
(SCAR steps on stairs)SCAR: "If it weren't for you,
Mufasa would still be alive. It's your fault he's dead...."SIMBA: "No! I
not a murderer!"

84 85 86 87 88 89

f

Bs Cl, Low Stgs +Ton

SCAR: "Simba, you're in trouble again. ..."

(SCAR pus
SIMBA do

90 91 92 93

p *cresc* *ff*

L. H. 2nd x only

SCAR: "Now this looks familiar. ..."

"... Oh, yes! I remember! ..."

94 95 96 97

8va

Stgs *p*

ttb

"... This is just the way your father looked before he died. (Claws) And here's my little secret: I killed Mufasa."

3 x's

Perc

98 99

fp

fp

SIMBA: "No! Murderer!"
SCAR: "No! Simba - please."
SIMBA: "Tell them the truth."

SCAR: "Truth?
Truth is in the
eye of the beho-

100 (SCAR on his back) 101

Gtr, Mar, WW & Hi Stgs (8va)

ff

Br, Perc, Low Stgs

SCAR: "I did it."
SIMBA: "So they can
hear you."
SCAR: "I killed Mufasa"

102 (SIMBA chokes SCAR) SIMBA: "Tell them!" 103

(Thunder)

sffz

105 (Lights up)

105 106 107 108 108A

ff Perc. soli - Mangani Groove

109 Horns, Strings, Kbd 3, Mba 2 110 + Clarinet, Guitar

111 112

Tors. Kbd 1 & 2, Bs

113 114 115 116

+Fl

Strings

(Banner comes out)

- Hn 1

117 118 119 120

121 122 123 124

+WW

(Shadow Puppets)

WW, Stgs

126 127 128

Tons, Low Stgs

(SIMBA and HYENAS)

129 -WW 130 133 134

Hrs, Stgs

Cl. Hrs, Stgs

135 136 137A

137 138 139 CUT 140

CUT

141 Hrs 1 & 2 Gr 142 143 144

ff

3 Horns 145 CUT 146 147 148

sfz

CUT

149 Tutti (SCAR and SIMBA fight) 150 151 152

ff

(NALA and HYENAS) 153 154 155 156

158 159 160

V

Tbn

Hns 1 & 2

162 163 164

Horn 2, Gtr, Kbd 3

165 166 167 168

Broadly

169 (ALL PUPPETS fight)

fff

170 171 172

173 174 175 (HYENA chases ZAZU)

ff Horns

176

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The upper staff is for the vocal melody, and the lower staff is for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 2/4. The score is divided into four measures, numbered 177, 178, 179, and 180. Measure 177 contains the lyrics "The rose tree, the rose tree,". Measure 178 contains the lyrics "The rose tree, the rose tree,". Measure 179 contains the lyrics "The rose tree, the rose tree,". Measure 180 contains the lyrics "The rose tree, the rose tree,". The piano accompaniment features a prominent bass line with a "CUT" instruction in measure 177. The score is marked with various musical notations, including slurs, ties, and dynamic markings.

132: (RAFIKI and HYENAS)

182 183 184

Perc. solo - rims

CUT

(PUMBAA enters) (PUMBAA F*rts)

The musical score is written for a single melodic line on a five-line staff. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegretto' and the time signature is 4/4. The score is divided into four measures, each labeled with a measure number and a letter: 184A, 184B, 184C, and 184CC. Measure 184A contains the first four notes of the melody: a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. Measure 184B contains the next four notes: a quarter note D5, a quarter note E5, a quarter note F#5, and a quarter note G5. Measure 184C contains the next four notes: a quarter note A5, a quarter note B5, a quarter note C6, and a quarter note D6. Measure 184CC contains the final note of the sequence: a quarter note E6. The notes are written as eighth notes in pairs, suggesting a rhythmic pattern of eighth-note pairs. The staff is empty for the rest of the measures.

A musical score for the song "The Rose Tree". The score is written for a piano, with a treble and bass staff. The key signature is one flat (B-flat). The tempo is marked "Allegretto". The score is divided into measures, with some measures containing multiple notes. The lyrics are written below the bass staff. The score is for a piano, with a treble and bass staff. The key signature is one flat (B-flat). The tempo is marked "Allegretto". The score is divided into measures, with some measures containing multiple notes. The lyrics are written below the bass staff.

(Screen goes off. TIMON & PUMBAA fight the HYENAS))

Molto Rall.

185. 186 187 188 189 190 191

The score is for a piano piece, marked 'Molto Rall.' (Very Slow). It consists of two staves, treble and bass clef. The music is written in a key with one flat (B-flat). The tempo is indicated by the 'Molto Rall.' marking. The score includes measures 185 through 191. Measure 185 features a complex chordal texture with many beamed sixteenth notes. Measures 186-188 continue this texture with some melodic lines. Measure 189 has a large fermata over the first half. Measure 190 has a large fermata over the second half. Measure 191 is a final chord with a fermata. The score is written in a clear, professional style with standard musical notation.

Not too Fast

SIMBA: "Murderer!"

SCAR: "Have mercy. Please. I beg you."

SIMBA: "You don't deserve to live."

193 194

p Vla, Clar, Gtr

Mar, Vc, Bs

195 196 197

Vlns 8^{va}

CUT

198 199 200 201

Hns, Trm, Mar

ub mp

mf Vc, Bs

CUT

202 203 204 205

p

206 207 208

SCAR: "... How can I prove myself to you? Tell me? Anything."

Ad lib.

SIMBA: "Run. Run away, Scar. Run away and never return."

(SIMBA grabs SCAR's stick)

210

Stgs *pp*

CRESC. ON CUE
Gr Cassa,
Tarn Tarn

sfp

Picc. Ton 1, Hn 2, Gr 214

(SCAR falls)

Hns 1 & 3, Ton 2

Stgs (- bva)

+ Bs Cl, Bs Bvb

Dictated (SCAR lands)
Ton, Gr, Mar, Vln, Vla

sffz

215

216

Bs Cl, Ten., Vc, Bs

Slowly

217

SCAR: "Ah. my friends ..."

Hns 1 & 2, Gr 218

219

220

Ton

Hns, Mar 1, Vla, Vc

mp
B.Cl. Bass

BANZAI: "Yeah. That's what I heard. ..."

SHENZI & BANZAI: "Ed? (ED laughs)"

SCAR: "... I didn't mean ... No!"

Allargando

221

222

223

224 (HYENAS jump on SCAR)

fp

ff

CONDUCTOR CU'
HORNS ON CI

225 Slow

226

227 Brass

228 long

sfz

ff

229

230 +WW

231

Vln

mf

p

Segue As One to "Finale" t

NO. 27A **FINALE - PART 2**

[Rev. 8/26/99]

1 Guitar

(+8vb)

2 3 4

5 6 7 8 Flute

9 Swings 10 11 12

13 14 15 16 Horn sol *mp*

The musical score is written for Piano/Vocal/Conductor. It features a grand staff with treble and bass clefs. The score is divided into measures 1 through 16. Measure 1 is marked with a '1' and 'Guitar'. Measures 2, 3, and 4 are marked with '2', '3', and '4' respectively. Measure 5 is marked with '5' and '(+8vb)'. Measures 6, 7, 8, and 9 are marked with '6', '7', '8', and '9' respectively. Measure 10 is marked with '10' and 'Swings'. Measures 11, 12, 13, 14, 15, and 16 are marked with '11', '12', '13', '14', '15', and '16' respectively. Measure 16 is marked with 'Horn sol' and 'mp'. The score includes various musical notations such as notes, rests, and dynamic markings.

16 16B 16C 16D

17 18 19 20

21 22 23

24 25 26 29

Strings

+ Marimba

+ Ethnic Flute

Clarinet

+ Horns

The musical score is written for Piano/Vocal/Conductor. It consists of four systems of staves. The first system covers measures 16, 16B, 16C, and 16D. The second system covers measures 17, 18, 19, and 20. The third system covers measures 21, 22, and 23. The fourth system covers measures 24, 25, 26, and 29. The score includes various musical notations such as notes, rests, and dynamic markings. Instrument additions are indicated by text labels: 'Strings' and '+ Marimba' at measure 16D, '+ Ethnic Flute' at measure 20, 'Clarinet' at measure 17, and '+ Horns' at measure 25. The score is written in a key signature of one flat (B-flat) and a common time signature (C).

Majestic

3! S/A:

Nda - be zi - tha nko - si ye - thu mho - li we - zwe le - thu le

T:

Nda - be zi - tha nko - si ye - thu mho - li we - zwe le - thu le

B:

Nda - be zi - tha nko - si ye - thu mho - li we - zwe le - thu le

LEBO:

Shwe - le ba - ba ah - nko - si ye thu Fat - she leh

VOICE OF MUFASA

33A "Remember."

fa-tshe la-bon ta - ta - ro - na le - a ha - la-le - la

fa-tshe la-bon ta - ta - ro - na le - a ha - la-le - la

fa-tshe la-bon - ta - ta - ro - na le - a ha - la-le - la

na le-a ha-la-le - la Schway - le-ba - ba Ah - nko - si ye thu

39 Lively
S/A:

40 41 42

Bu-sa le liz-webo Bu - sa le liz - we bo Bu-sale liz-webo Le - thubu-sango xo-lo

T:

Bu-sa le liz-webo Bu - sa le liz - we bo Bu-sale liz-webo Le - thubu-sango xo-lo

BARI:

Bu-sa le liz-webo Bu - sa le liz - we bo Bu-sale liz-webo Le - thubu-sango xo-lo

BASS:

He-um He-um He-um Le - thubu-sango xo-lo

LEBO:

Shwe le-ba (ba) bu-sa le - li - zwe Oh xo - lo-ba

Strings

43 44 45 46

Is-kha-thi si-fi-ki-le Is-kha-thi bu-sa-iyo Is-kha-thi si-fi-ki-le Bu-sa lom-hla-ba

Is-kha-thi si-fi-ki-le Is-kha-thi bu-sa-iyo Is-kha-thi si-fi-ki-le Bu-sa lom-hla-ba

Is-kha-thi si-fi-ki-le Is-kha-thi bu-sa-iyo Is-kha-thi si-fi-ki-le Bu-sa lom-hla-ba

He-um He-um He-um Bu-sa lom-hla-ba

(ba) si-fi-ke-le nda be zi-tha Bo mi ba-bo wo-za

The musical score consists of seven staves. The first three staves are vocal parts (Soprano, Alto, and Tenor/Bass) with lyrics. The fourth staff is a vocal part with lyrics. The fifth staff is a vocal part with lyrics. The sixth and seventh staves are piano accompaniment. The lyrics are: Is-kha-thi si-fi-ki-le, Is-kha-thi bu-sa-iyo, Is-kha-thi si-fi-ki-le, Bu-sa lom-hla-ba, He-um, (ba) si-fi-ke-le, nda be zi-tha, Bo, mi ba-bo, wo-za.

47 48 49

Is - kha - thi si - fi - ki - le Is - kha - thi si - fi - ki - le Bu - sa Sim - ba Bu - sa Sim - ba

Is - kha - thi si - fi - ki - le Is - kha - thi si - fi - ki - le Bu - sa Sim - ba Bu - sa Sim - ba

Is - kha - thi si - fi - ki - le Is - kha - thi si - fi - ki - le Bu - sa Sim - ba Bu - sa Sim - ba

He - um He - um He - um bu - sa - iyo

(ba) si - fi - ki - le hi - bo hey

- Elec. Bass

50 S/A: 51 52 53

Hem— na iyo Hem— na iyo Hem— na nko-si bo Bu - sa Sim-ba iyo

T: Hem— na iyo Hem— na iyo Hem— na nko-si bo Bu - sa Sim-ba iyo

BARI/BASS: Hem hem He-um hem Ya oh - ha Bu - sa Sim-ba iyo

(LEBO:) hem - na - iyo hi - bo Shwe le ba - ba bu-sa Sim-b

54 ~ 55 ~ 56 ~ 57 ~

Oh bu-sa Sim-ba iyo Oh bu-sa nko-si so Oh bu-sa Sim-ba iyo Bu-sa Sim-ba iyo

Hem- na iyo Hem naiyo Hem- na nko-si bo Bu-sa Sim-ba iyo

He-um hem He-um hem Ya oh - ha Bu-sa Sim-ba iyo

yo Shwe-leh ba-ba hi - bo Shwe le ba - ba a-ha, a-

58 S: 59 60 61

U-bu-se ngo than-do U-bu-se ngo than-do U-bu-se ngo xo-lo Bu-sa Sim-ba bu-sa Sim-ba

A: U-bu-se ngo than-do Na - la Heum Hi-o

T: U-bu-se ngo than-do U-bu-se ngo than-do U-bu-se ngo xo-lo Bu-sa Sim-ba bu-sa Sim-ba

BARI/BASS: He-um Na - la He-um Hi-o

(LEBO:) ha ngo than - do no xo-lo ba-ba ba ye the ba-ba

sfp Horns *fp* Clarinet

62 S: U-bu - se ngo xo-lo U-bu - se ngo than-do U-bu - se ngo xo-lo U-bu-sengothan-do Ubu-sengoxo-lo

A: U-bu - sengo xo-lo U-bu - se ngo than-do U-bu - se ngo xo-lo U-bu-sengothan-do Ubu-sengoxo-lo

T: U-bu - sengo xo-lo U-bu - se ngo than-do U-bu - se ngo xo-lo U-bu-se ngothan-do U-bu-sengoxo-lo

BARI: U-bu - sengo xo-lo U-bu - se ngo than-do U-bu - se ngo xo-lo U-bu-sengothan-do Ubu-sengoxo-lo

BASS: U-bu - sengo xo-lo U-bu - se ngo than-do U-bu - se ngo xo-lo U-bu-sengothan-do Ubu-sengoxo-lo

He-um He-um He-um He-um U-bu-sengoxo-lo

(LEBO:) ba nko si ye - thu bo a-ha, a - ha si-ya ce - la ba la ba Shwe le-ba -

+ SIMBA / NALA / ZAZU /
PUMBAA / TIMON / SARABI:

S/A: 67 67A 68

T: It's the cir - cle of

T: It's the cir - cle of

I-ngo-nya-ma neng-w'e na-ma ba-la I-ngo-nya-ma neng-w'e na-ma ba-la It's the cir - cle of

BARI/BASS: I-ngo-nya-ma neng-w'e na-ma ba-la I-ngo-nya-ma neng-w'e na-ma ba-la It's the cir - cle of

(LEBO:) ba he ye - ni bo e-na ma ba la ba -

68A S/A: 68B

life and it moves us all—

life Ba-le-kin-gon-ya-mi ya ga le (l')we ba - ba

T: life Ba-le-kin-gon-ya-mi ya ga le (l')we ba - ba

T: life and it moves us all—

BARI/BASS: life and it moves us all—

f

68C

68D

through des - pair and_

In - gwe na-ma-ba - la

In - gwe na-ma-ba - la

through des - pair and_

through des - pair and_

68E hope

68F OPT. ALTO: through faith and

I-ngo-nya - ma neng - w'e w'e - ma

I-ngo-nya - ma neng - w'e w'e - ma

I-ngo-nya - ma neng - w'e w'e - ma

I-ngo-nya - ma neng - w'e w'e - ma

I-ngo-nya - ma neng - w'e w'e - ma

I-ngo-nya - ma neng - w'e w'e - ma

hope through faith and

hope through faith and

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65G 65

love, till we find our

love, till we find our

love, till we find our

I - ngo-nya - ma neng - w'e w'e-ma till we find our

love, till we find our

love, till we find our

love, till we find our

70 (S/A:) place on the path un-wind - ing in the

(A:) place on the path un-wind - ing in the

(T:) place on the path un-wind - ing in the

(B:) place on the path un-wind - ing in the

ff D^b B^b/D B^b E^bm G^bm/B^b

8^{va}

74 75

cir - cle, the cir - cle of

cir - cle, the cir - cle of

cir - cle, the cir - cle of

cir - cle, the cir - cle of

D^9/A^9 A^9

76 77 78 79

life - cir-cle of life!

life - cir-cle of life!

life - cir-cle of life!

I-ngo-nya-ma neng - w'e na-ma ba-la I-ngo-nya-ma cir-cle of life!

Dec: Slam
fff

Cellos

NO. 28

BOWS

[Rev. 6/1/99]

Joyfully

1 Horns

Strings, WW, Kbd2 [Harp]

f

Toms, Bass

5 6 7 8 9 10 11 12

The musical score is written for Piano/Vocal/Conductor. It features three staves: Horns (top), Strings/Woodwinds/Kbd2/Harp (middle), and Toms/Bass (bottom). The music is in 4/4 time and begins with a forte (*f*) dynamic. The score is divided into measures numbered 1 through 12. The Horns part is marked 'Joyfully'. The Strings part includes woodwinds and keyboard. The Toms and Bass part provides a rhythmic foundation.

Swings
13 14 15

WW, Kbd 2 [Harp]

- Brass

16

20 21 22 23

fp

fp

24

Vamp

1st, 2nd, 3rd X - Flute solo

4th, 5th, 6th X - Marimba solo (ON CONDUCTOR'S CUE)

MOVE ON CONDUCTOR'S CUE

Mba 1, Gtr, Kbd 1, Kbd 2

Vamp

Strings

WW, Kbd 2 [Harp]

Brass

31

Vamp

1st, 2nd, 3rd X - Guitar solo

4th, 5th, 6th X - Keyboard 1 solo (ON CONDUCTOR'S CUE)

MOVE ON CONDUCTOR'S CUE

Mba 1, Gtr, Kbd 1, Kbd 2

Bass

35

Horns

Strings, WW, Kbd 2 [Harp]

f

Tbns, Bass

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F. Clar

39 40 41 42

43 44 45 46

sfp Horns *fp* *fp* Clarinet

62 63 64 65 66

Piccolo

67 68 69

Fsus⁴ F

70

Violins

Kbd 2, Cl, Picc (8va)

71

72

73

ff

D^b

B^b/D

B^b

E^b

G^bm/B^b

8va

74

75

76

D^b/A^b

A^b

Celli

77

78

Shor: Drum solo ad lib

p

ff